ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
20 Newmarket Road
Cambridge CB5 8DT
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1978

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

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Location of original: Courtauld Institute of Art, 20 Portman Square, London.

Technical data:

Producing laboratory: Chadwyck-Healey Ltd.

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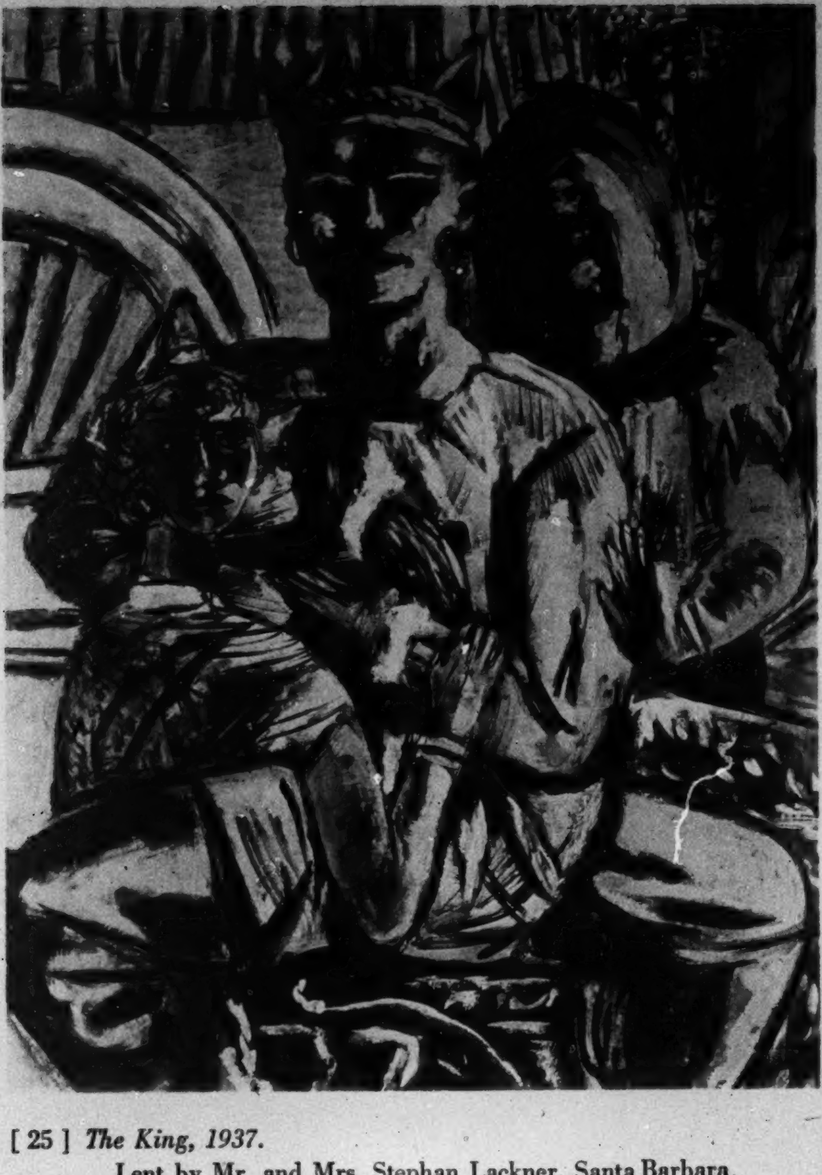

[25] *The King, 1937.*
Lent by Mr. and Mrs. Stephan Lackner, Santa Barbara

MAX BECKMANN

1948

CITY ART MUSEUM OF ST. LOUIS
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CITY ART MUSEUM OF
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Hannah B. Muller

PREFATORY NOTE

HANNS SWARZENSKI

> "I wish to speak of an inevitable, synthetic, infantile barbarism, which often remains in evidence in a perfect art (Mexican, Egyptian, or Assyrian), and which springs from the desire to see things largely and to consider them above all in their relation to other things."
>
> CHARLES BAUDELAIRE*

AT *the age of 30, Max Beckmann was an established painter. In style, as well as in the choice of subject matter, he rivaled Lovis Corinth, the great German "impressionist" painter, who is still too little known in this country. Later, during the First World War and the years immediately following, he surprised and disturbed his critics by a style which seemingly broke with tradition. Bewildered, they labelled his new work "Expressionism," and ascribed the sudden, unexpected change to the experiences of the war and to the confusion of its aftermath. In the same fashion, about 1924, when the tension of his "distorted" vision relaxed and gave way to a somewhat plainer composition and a less dense and compact structure, this was, and still is, explained away by the pseudo-normality of the times that followed. When, still later, he painted beautiful landscapes, still lifes, and elegant ladies in rich and fantastic colors—pictures of which it can be said:* "And then at last out of transparent thoughts are created colored dreams," *to use the words of Jean Paul, one of Beckmann's favor-*

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* *Peintre de la vie moderne*, translated by P. G. Konody, London 1930, pp. 79f.

ite poets—the critics took refuge in the blessed escape: "French influence," comparing Beckmann with Matisse, Rouault, Braque and Picasso. Nothing could be less true. Certainly, one cannot belittle the importance of French influence on modern art. It means no less and no more than what French influence meant to Gothic art in the XIIIth century: it was inevitable. And Beckmann frequently went to France and thus could not escape French influence. But it was not essential to the formation and evolution of his art.

Max Beckmann's highly original style has the very disturbing quality of not fitting into a system. He is too independent to associate himself with any established movement, as the Cubists did, the German Expressionists of Die Brücke *and the Surrealists. He never joined in the cult of the Archaic or the Primitive. He always paints as he does, because he feels compelled to paint that way. As early as 1915 he wrote:* "Never have I bowed to gain success; but I would wind myself through all the drains in the world, and would endure every humiliation and dishonor, in order to paint. That I must do. All conceptions of form living with me, must be released down to the last drop; then it will be a pleasure for me to rid myself of this cursed torture."

Exaggeration of detail, distortion of objects and figures, foreshortening or elongation, contraction of space, magnification of all emotionally significant parts of the picture, are not inventions of Expressionism. They are universal artistic means employed whenever "emotion is established as a valid element of content."* *To Beckmann's realization of the monumental grandeur of his vision, they are essential.*

He does not, however, surrender so completely to emotion as the German Expressionists do, e.g. Nolde, Schmidt-Rottluff, and Kirchner. With him color and line are not pattern of expression, but ordering elements in the structure of the painting. Owing to his more severe artistic discipline, intelligence and economy, his

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*Quoted from Charles R. Morey, *A Medievalist Looks at Modern Art.* Rome, 1946.

nain concern is "to transform the three-dimensional world of objects into the two-dimensional world of the canvas." *He chieves the transformation by penetrating the picture space with form and light. His entire work represents a consequent development towards the realization of this aim. Thus it is most telling hat at a certain point, around 1936, it became a necessity to him o produce sculpture in the round—and indeed very beautiful sculpture it is—in order to increase the spatial attainment and the tangible form in his painting.*

Beckmann also betrays an extraordinary sensitiveness for surface texture—a quality almost foreign to German painting and usually associated with the French peinture. *Nevertheless—and in this he is very German—he is never merely satisfied with the pleasant results that such surface effects produce. He wants to see through the surface of each object. He penetrates it and endows it with so much character that it can never appear as mere two dimensional pattern, decoration or ornament.*

The immense amount of painstaking intellectual and manual labor that precedes each work is clearly indicated in hundreds of Beckmann's drawings. In their penetrating intensity of observation these drawings recall Adolph Menzel and (although Beckmann would probably disagree) Paul Klee. The essential difference from Klee is that Klee interprets life and nature "internally", whereas Beckmann remains the realist, and attacks the drama of life in all its real and unreal aspects. Nevertheless when Beckmann and Klee talk about art they often seem very close.

With regard to the great masters of the past, Beckmann invites comparison with Goya. And, I think, no words more fittingly explain Beckmann's work than those which Baudelaire wrote about Goya: "All these contortions . . . are permeated with humanity. Even from the specialized point of view of natural history . . . it would be difficult to condemn them, so much analogy and harmony exists in all the parts of their being; in a word, the line of jointure of the real and the fantastic is impossible to seize;

it is a vague frontier which the most subtle analyst could hardly trace; so much is art at one time transcendental and natural."*

Beckmann knows all about the problems that have confronted art since the dissolution of materialism and naturalism. But for him they are never merely aesthetical problems of form. His image of man may seem abstract by the intensity of its sheer physical reality; but actually it is not abstracted, not torn from reality; it is only abstract in the sense of the symbol that for the artist has been made to contain everything in itself and out of which must come all communication. He is no escapist. His painting is always full of physical reality and never eliminates the human element. He is gripped by the tragedy of human life: in 1912, for example, he painted the catastrophe of the Titanic—the only time in this period when an actual disaster was represented by an artist who was not a mere reporter.

To represent the new magic of his realism he does not use abstract or literary symbols. He creates an iconography of his own. Even when he endeavors to "illustrate" such visionary Biblical poetry as the Apocalypse, the text becomes almost the symbolic expression of his own vision.

One might say that Beckmann's greatest contribution to modern art lies in his establishment of a new alliance and a new balance of power between form and content, between wonder and reality. This alliance—realized in his great triptychs, the City of Brass, *the* Bird's Hell, The Removal of the Sphinxes, *the* Begin the Beguine, *the* Soldier's Dream, *to name but a few of the great compositions of the last 10 years—is successful because these paintings bear the essential quality of* true myth *where the human drama is neither beautified, nor prettified, nor idealized, and where magic becomes real and convincing through the artistic power of its rendition.*

**Curiosités Esthétiques*, Paris 1926, p. 430.

The Monumental Style *of Beckmann's latest pictures requires that they be shown on the walls of public buildings. There are architects today who possess the spatial vision to integrate such painting into their works. Yet we continue to build our libraries in pseudo-Gothic, and our museums and public halls in pseudo-Classic or pseudo-Georgian style. Let us hope that the XIXth century tragedy of* Monumental Style, *exemplified in Hans von Marées and Cézanne, will not be repeated.*

March 1948
Princeton Institute for Advanced Study

INTRODUCTION

PERRY T. RATHBONE

CHILDHOOD
THE WEIMAR ACADEMY
EARLY INFLUENCES

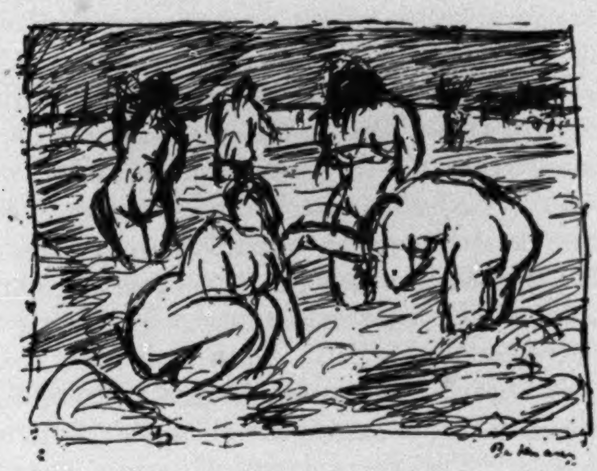
MAX BECKMANN was born February 12, 1884, in Leipzig, Germany. His parents were of North German stock, having come to the great industrial center of eastern Germany from the little town of Helmstädt, near Brunswick, not long before the birth of Max, the youngest of three children. In Helmstädt, Beckmann's father had been a miller: he was the owner and operator of a small but prosperous establishment that had kept his family in comfortable circumstances. Upon moving to Leipzig he quit his milling business, expanded his interests and became a wealthy flour merchant. He died when Max was a small child; but the boy grew up with all the advantages of his patrimony and in the privileged position of a son fifteen years his sister's junior and ten years younger than his brother.

Max Beckmann's artistic precocity showed itself at the age of five, when he made his first drawings. Like many children whose temperament inclines them to the arts, he found the schoolroom a bore. There he got deeper satisfaction by making drawings on the sly to amuse his classmates than by applying himself to books. Though his drawing was of a realistic kind, his subjects were not restricted to what he knew of life in Leipzig. He was especially fond of illustrating imaginative journeys. One of them, the most ambitious, he remembers—a trip to South America. At the age of thirteen he began to paint in oil and watercolor.

In 1900, when Beckmann was sixteen, his family released him from schooling and he eagerly enrolled in the venerable and staid Academy at Weimar, one of the best art schools in Germany. His master was Frithjof Smith, a Norwegian painter; his chief inspiration, Hans von Marées (1837-1887). In the light of Beckmann's development, this youthful attraction to Marées at first seems surprising. To be sure there remains no outward resemblance in the work of the two painters. Yet there is a striking affinity to be found in the approach of both men that continues to be revealed in Beckmann's mature art. Marées, whose closest French counterpart was Puvis de Chavannes, was firmly opposed to the anecdotal painting so widely admired in his lifetime, as well as to the commonplace subject matter later cultivated by the Impressionists. He was the chief exponent in Germany of idealism, and sought to elevate painting to epic stature while combining the classic drawing he learned from Couture in Paris with the naturalism and color of the later nineteenth century. Beckmann has been animated by a similar ideal, though his means of achieving it have been very different. Marées' lofty and poetic idylls made a strong impression on the young Beckmann; and though the parallel may be purely fortuitous, it is worth mentioning that the older artist, like Beckmann, found the triptych a suitable form for his monumental themes.

After three years of academic training, Beckmann set forth on his *wanderjahre*. He confined himself to Paris and Florence, preferring to study the old masters in the museums and to paint independently than to travel. In the Louvre he soon singled out Rembrandt, Piero della Francesca and Signorelli as his favorites, the former for the profundity of his human sympathy, the Italians for their mastery of form and space. All three masters appealed to him, as Marées did, for the gravity of their expression and the lofty spirit of their art. Happily, Beckmann's sojourn in Paris coincided with the great exhibition of French primitives in 1903. Amongst all the paintings in that memorable display, it is hardly surprising that the most abiding impression was made on the young artist by the large *Pietà* from Villeneuve-les-Avignon. For, while Beckmann's youthful art was governed by the prevailing mode of his progressive contemporaries in Germany, his mature style was destined to take its departure from the late Gothic expressionism so eloquently phrased in the *Pietà*. Of the contemporary painters, Cézanne and Van Gogh made the deepest impression on him.

In 1904 Beckmann spent six months in Florence, where he continued his study of Signorelli and Piero, finding little else in the art of the Renaissance that interested him deeply. Moreover, in the ancient city he found himself quite outside an atmosphere congenial to his nature. "Florence was too much enveloped in the dry air of art history" as he expresses it. He was eager to renew his contact with the dynamic life of a great city.



EARLY PERIOD 1905-1914
BERLIN · THE SECESSION

BERLIN in 1905 was the second largest metropolis on the Continent. A great railroad and industrial center and capital of the new German Empire, it was fast growing in population. Its artistic life was rivaled only at Munich. The new dynamism of the capital, its tensions, its brashness and vitality combined to give it the attraction of a magnet for an ambitious young painter. This at its full intensity was the atmosphere peculiar to modern times. This, then, was the proper *milieu* for the youth inspired to forge his art into a massive link with the formidable tradition of the old masters, and at the same time to create an art that was to be truly contemporary. Beckmann, now twenty-one, found the metropolis all it had promised to be, and quite to his liking.

Berlin in 1905 was in a ferment of revolt against the official Academy. This revolt was a belated extension of the battle that had raged unremittingly in Paris for half a century and that was soon to be redoubled by the activity of the Fauves, and to find less violent expression in New York with the formation of The Eight. In the German capital the revolt had taken form in the Secessionist movement, later to be followed by similar movements in Munich, Vienna, and Cologne. Under the leadership of the great patron of modern art, Count Kessler, its chief German critic, Julius Meier-Graefe and Hugo von Tschudi, director of the National Gallery, Berlin, the Secessionist painters in the capital had withdrawn from the Academy and organized their own rival annual exhibition. The Secessionists let down the bars and admitted to their exhibitions French artists of the vanguard similarly at variance with the Academy in Paris. Artists like Manet, Renoir and Vuillard, Rousseau, Gauguin, Van Gogh, Cézanne and Picasso were welcomed to the Secessionist exhibitions, largely through the efforts of Kessler. The advanced taste of the Secessionist leaders was shocking to the patrons of the official Academy backed by the State. Tschudi, bravely demonstrating his convictions, persevered in buying the work of Cézanne, Van Gogh and Gauguin for the National Gallery. Discord between the two camps mounted to fever pitch and reached a climax in the discharge of Tschudi from his directorship by the late Kaiser in 1908. This reactionary and tyrannical measure was repeated to the letter by Hitler when, on similar grounds, Ludwig Justi was dismissed from the same directorship under the Nazi regime.

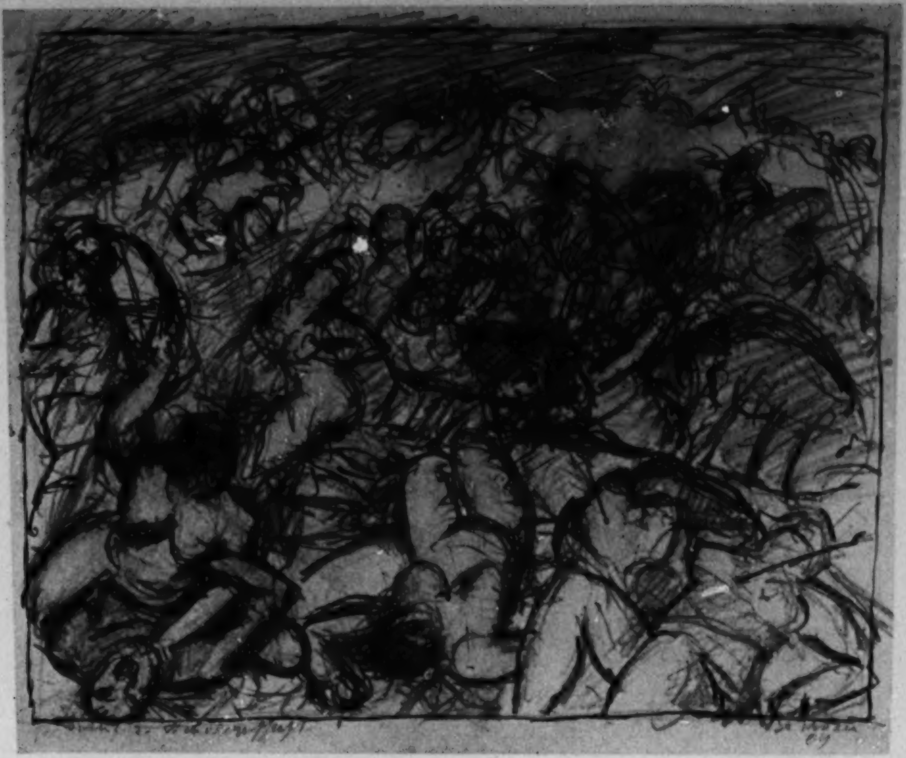
Beckmann arrived in Berlin to find that the bone of contention was the art of the Post-Impressionists he had admired most in Paris. The Secessionists captured his sympathies at once. At 21 his student years were over; he had already outgrown the ideals of the Academy and he was ready to commence his career as an independent artist. Beckmann's first works in Berlin in 1905 clearly established the style of his early period, which was to come to a close with the outbreak of the war in 1914. The paintings of these early years are distinguished by the free and rugged brush work and the broken color introduced by the Impressionists and advanced by Cézanne. But unlike the French prototypes, they are also distinguished by the studio lighting that pervades them all, a factor which together with Beckmann's obvious mastery of the nude form, suggests the thoroughness of his academic training. Progressive painting in Berlin at the turn of the century was dominated by the forceful and somewhat agitated Impressionism of Liebermann, Corinth and Slevogt, the foremost painters of the Secession. Beckmann himself says that he was not conscious of their influence on him. Nevertheless, it was hardly possible for a young painter in Berlin to elude the weighty impress of their radical art, and Beckmann's early painting, though differing in subject, partakes of the stylistic traits practiced by this powerful trio.

In 1905 Beckmann painted *Young Men by the Sea*, (p. 92) a large and ambitious composition, the first and in many ways the most significant picture of his early period. While shades of the Academy linger in it unmistakably—the nude young men suggest as many life class problems—the painting is at once a summation and a prophecy. In it lies a synthesis of the artistic factors that molded his early style: the solid forms of Cézanne; the "art of the museums"—Beckmann admired Signorelli's *Court of Pan* in the Kaiser Friederich above all other works by the master, and frankly admits its influence here; the idyllic monumentality of

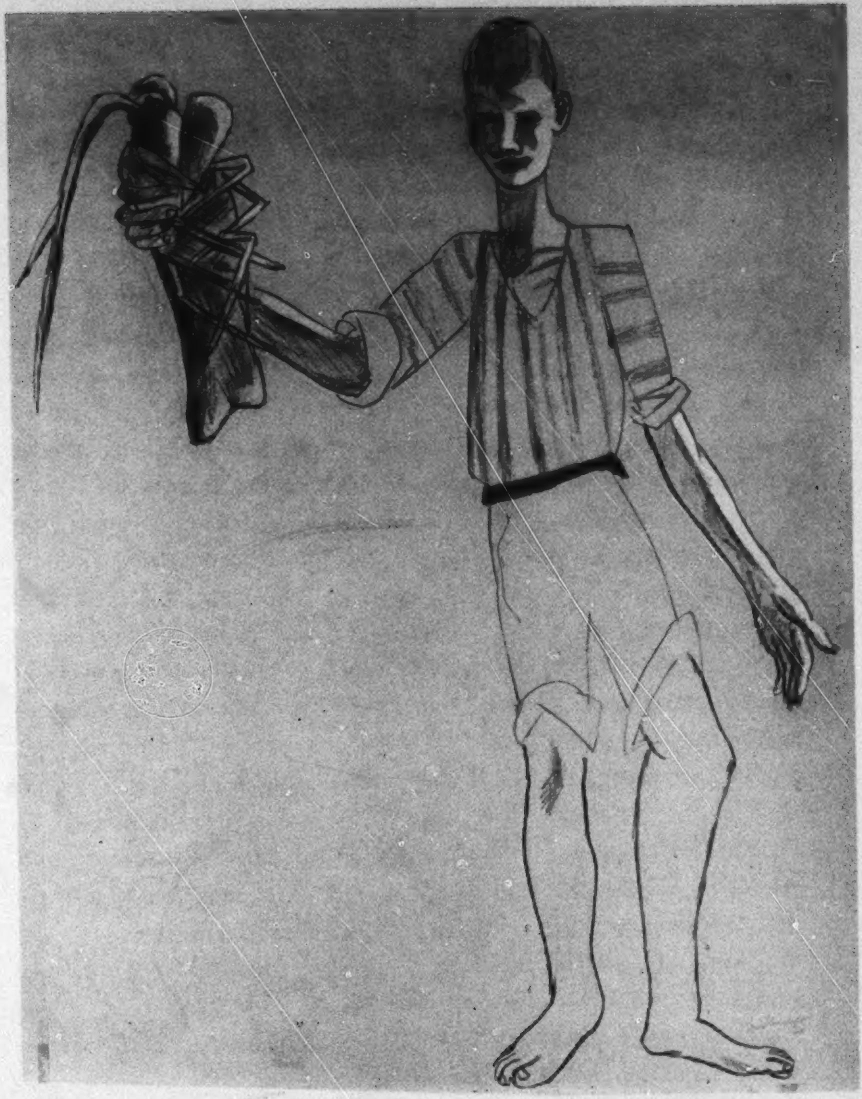
Hans von Marées; the muscular brushwork of the German Impressionists. At the same time *Young Men by the Sea,* in its elevated sombre thought, its strong philosophic overtones, signifies the artist's view of life and the approach to his art which, underlying most of his painting, has been intensified in the work of recent years.

But *Young Men by the Sea* is not only important in retrospect. Its effect on Beckmann's career was immediate. In 1906, a crucial year for the artist, he submitted it to the annual exhibition of the German Artists' League at Weimar where it took first prize, (the *Florenz Preis*), and attracted great attention. Beckmann, an unknown youth of 22, won renown almost overnight, and quickly aroused the interest of Kessler, who organized the Weimar exhibitions, and of those powerful molders of taste, Meier-Graefe and Tschudi. In the same year, 1906, he joined the Secession and married his first wife. During this year also occurred the death of his mother, whose likeness he painted in her last days. This portrait, [1] the earliest painting in the exhibition, is distinguished by its simplicity and directness, and by the deep sympathy of its characterization. The loss of his mother was the first tragedy in Beckmann's adult life, and it no doubt moved him to paint the large and small *Death Scenes* the same year. Although somewhat melodramatic in concept, these pictures nevertheless expressed a sincere emotion. They were the stark introduction of the elements of sadness and despair that were to recur in the whole development of his art.

Beckmann's early success gave wings to his ambition, and served to stimulate an already restless eagerness to absorb the lessons of the old masters. Of these early years in Berlin, he himself says he could not see enough, but freely gave himself up to the influence of various masters. He "devoured everything," and in retrospect sees this period of independent study as a "personal academy" in which he freely enrolled himself. Delacroix attracted him for his color, and Greco, whose work he first saw in quantity at the gallery of Paul Cassirer, struck an even more re-



[49] *Study for "Battle of the Amazons," 1909*



[62] *Boy with Lobster, 1926.*
Charcoal and gouache. Lent by Mr. Richard S. Davis, Minneapolis

sponsive chord in the impressionable youth. The influence of Greco is strongly reflected in the large *Resurrection* of 1908. The impress of the Spanish master is evident in the flickering light radiating from a blinding effulgence, the restless forms mounting and dissolving into an infinity of clouds, the visionary blending of modern mankind with Eternity.

In 1910 Beckmann was made a member of the governing board of the Secession. But in 1911 he resigned from the group, preferring to work and exhibit independently.

In emulation of his idols, in the years before the war, Beckmann turned repeatedly to great themes. Twice he painted the Crucifixion: in 1906 in a violent piece called *Drama,* and again in 1909. With prodigious energy and ambition he painted impressive compositions of *Adam and Eve* (1907), *Mars and Venus* (1908), *Pentecost, David and Bathsheba* and *Cleopatra* (1910) and the very large *Battle of the Amazons* (1911). In his now established technique of a rough and powerful Impression, he also sought to give epic form to contemporary events involving violence and tragedy. In 1909 he painted a *Scene from the Destruction of Messina,* inspired by the great earthquake that wrecked the Italian city; three years later he painted the *Sinking of the Titanic.*

However, the tension and straining for bigness in Beckmann's early years occasionally relaxed, and this first period in Berlin produced a series of penetrating portraits. The one of his mother, already mentioned, is followed in the exhibition by the *Self-Portrait* of 1912, [3] the mildest and least searching of a long series of the painter that continues to the present. More important were the *Countess Hagen* of 1908, the romantic *Double Portrait with his Wife* of 1909, and the family group of 1911 called *Social Circle.* An even more striking relaxation from the grandiose ideal that possessed the young Beckmann is another painting in the exhibition, *The Street* [4] of 1913.* In it, though fleetingly, he even permits himself the luxury of charm. The ineluctable influence of the Secessionist exhibitions is apparent in this painting. One is reminded of Manet even more forcefully than of Cézanne. For, though the picture seems primarily an expression of the psychological impact of teeming city life on 20th century man, as focused in the artist's bewildered face, the casual composition with its prismatic color is not without the ingratiating pictorialism dear to the French Impressionists.

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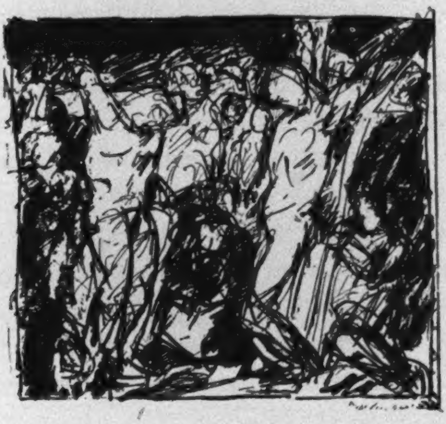
*The painting was originally three times the size; some years later, Beckmann reduced it to its present dimensions.

Beckmann's earliest graphic works were lithographs, which first appeared in 1909 as a series illustrating the legend of Orpheus and Eurydice. In 1911 he made sixteen lithographs, most of them of Biblical subjects. Beckmann's first etchings appeared in 1912; from that time on he was more inclined to work on the copper plate than on stone. He was a consistent print maker until 1925; after 1932 his unsettled life made graphic work an impossibility.

Beckmann has frequently been classed as an Expressionist, more especially in this country. As one of the dominant trends in contemporary art, the term Expressionist has been well defined as "describing an art of inner vision as opposed to outer reality."* In this expanded sense of the word, which would also include the work of Greco, Beckmann, indeed, fits into the category. He has said: "What I want to show in my work is the idea which hides itself behind so-called reality. I am seeking for the bridge which leads from the visible to the invisible." Similarly, in the words of Gustave Moreau, it has been said of Rouault, whose art and personality are not unrelated to Beckmann's: "I do not believe either in what I touch or what I see. I believe only in what I cannot see and in what I sense."* Beckmann has taken pains to point out that his art from the beginning has been wholly distinct from the special brand of Expressionism developed by his German contemporaries at the start of his career. This movement took specific form amongst the group composed of Karl Schmidt-Rottluff, Erich Heckel and E. L. Kirchner about 1905. It was centered in

*Quoted from J. T. Soby, *Georges Rouault,* Mus. of Modern Art, N. Y., 1945.

Dresden and was known as *Die Brücke* (The Bridge). The art of the *Brücke* was far more radical than that of the Secessionist artists; but while Beckmann was seeking a non-academic expression infused with a new vitality, he was not swerved from his path by the program of the *Brücke*. Although his approach resembled theirs in the precepts of emotionalism, intuition and subjectivity, he was, on the other hand, totally uninterested in their strident coloring, in their absorption with primitive art (a major link between the Fauves in Paris and the *Brücke*), in their decorative surface quality and angular brush work. Unlike the radical brotherhood of Dresden, he continued to school himself amongst the masters of the past, ever seeking a mastery of form and space, inspired to forge a new art in the tradition of the old.



FIRST WORLD WAR
PERIOD OF TRANSITION

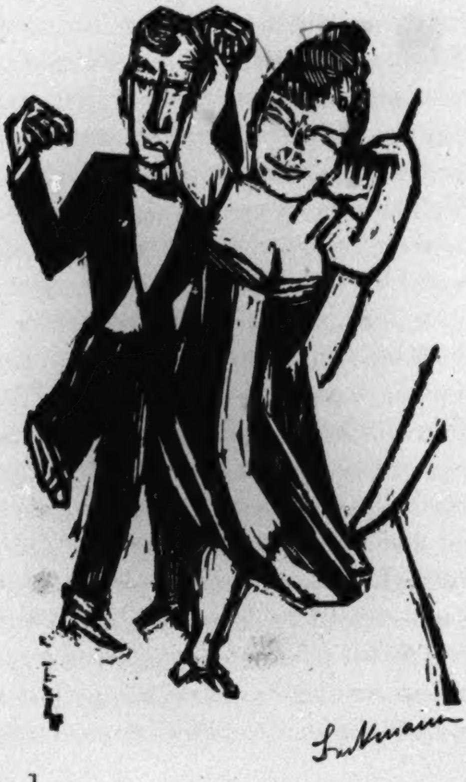
THE outbreak of the First World War was a shock that struck Beckmann to the depths of his being. Its first effect was to cause him to lose interest in painting. With sardonic humor he has said: "It is, of course, a luxury to create art . . . It is a game and a good game, at least for me; one of the few games which make life, difficult and depressing as it is sometimes, a little more interesting." To indulge this luxury with Europe in mortal conflict seemed to him a gross incongruity. He became more interested in life itself. Though he could not completely restrain his hand from setting down the visual images that crowded his mind, his painting fell off sharply and he confined himself to print making. But more significant than the slackening of his output, was the fact that the style of painting which at the age of thirty had placed him at the front of the German school and had even inspired a monograph on his work, was now sealed off, a thing of the past. His art, he felt, would have to begin all over again.

In 1914 Beckmann enlisted in the army as a corpsman in the field hospital service. He was soon stationed at Ostend in Belgium, and later at Lisle in northern France. Almost immediately he was close to the fighting war; and though not a combat soldier, he saw the battlefields of France, and more galvanizing still, the horrible carnage and suffering they yielded at the hospital units behind the front. But as any soldier knows, war is neither without its comic relief nor without its own peculiar forms of relaxation. Beckmann had been living largely in a world of art. Now he began to see the grotesque humor of life, as well as its tragedy, amongst both the troops and the townspeople upon whom they were quartered.

Beckmann was taken seriously ill in 1915 and was ordered to Frankfort-on-the-Main for medical treatment and convalescence. There for two years he remained in hospital. The enforced leisure gave him an opportunity to accelerate his work again, and in that time he completed no less than twenty-four etchings, having for the time being abandoned lithography.

The seeds of the new style that was to become definitive by 1917 first came to light in Beckmann's graphic work. Print-making helped him to achieve a larger simplicity of form and composition. It was already apparent in the well-known etching of 1914, *The Night* [98]. A masterful print of chilling horror that cannot fail to recall Daumier's great lithograph, *Rue Transnonain, The Night* contains the first hint of Beckmann's new handling of space. Likewise the traumatic effect of the war is at once revealed in the intensifying of the artist's preoccupation with the violence and tragedy of life. This tendency found further expression in a number of etchings of 1915: *Operation, The Declaration of War, Mustering, The Morgue* and *Bordel in Ghent.* All of them inflict upon the observer, as the scenes themselves did upon Beckmann, the almost unbearable torture and inhumanity of the conflict. Toward the end of 1915, Beckmann began to renew his civilian life and mingled with the townspeople of Frankfort. His painting during the period of convalescence is limited to two canvases, *The Battenberg Family* of 1915 and a *Law Court Scene* of 1916.

Beckmann himself cannot explain the pronounced change that now began to take a hold on his style. In other words, he was following an unconscious course rather than assuming a deliberate step. In seeking our explanation of this, the most important as well as the most surprising development in his art, it is perhaps helpful to remember that he was now separated, excluded, from the potent influences of his youth in pre-war Berlin. The mounting influence of Northern Gothic art begin to reveal itself in this period of transition. Perhaps even the atmosphere of Frankfort was in part responsible, insinuating itself in some subtle way; for, unlike Berlin, the ancient city was not lacking in impressive reminders of its Gothic past. At any rate, we are forced to accept the fact that the metamorphosis which now cast Beckmann's art into a new mold, confirmed his affinity with the indigenous art of Germany. If we may conjecture that the development was inevitable, we can at least be certain that it was hastened by the start of the war and by the circumstances left in its wake. The Gothic art of central Europe had been submerged since the 17th century by the influence of the humanistic art of Italy with which the Germans had flirted only to be vanquished by it. In turn the French had exerted an overmastering influence in the 18th and 19th centuries. Until the war years the consequences of this later development still dominated Beckmann's art. But now the early mannerisms began to fall away and in their place the fundamentals of mediaeval art, as revealed in sculpture, painting and woodcuts asserted themselves. The utter reversal in Beckmann's style reached its climax in two important paintings of 1917, *The Deposition* and *Christ and the Woman Taken in Adultery* [6]. In them no trace remains of the style of four years earlier. Beckmann's old admirers were repelled; they found his new style alarming, wracked and tortured. To be sure, it was. But if anything, it had increased in power and expressiveness. Beckmann's detractors were counterbalanced by admirers who readily bought his new paintings. Among them were J. A. Carl and Dr. Georg Swarzenski, director of the Staedel Institute, Frankfort; and J. B. Neumann of Berlin.



Beckmann

EXPLORATION OF FORM AND SPACE

THE NEW STYLE

1917-23

FROM the point of view of technique, Beckmann's discovery of an archaic mode of representation gave him a new understanding of form. He found that he could now achieve it by sensitive and expressive drawing rather than by the 19th century habit of working in light and shade. His early works had been composed in this manner with highlighted figures depending for their plasticity on strong shadow, and often painted from the model. He had further projected the plasticity of his forms by the device of placing light figures against a dark background, or the reverse. He now began to compose entirely from his imagination and drew from the model only for preliminary studies. The influence of woodcuts not only led him to use incisive lines that provided a complex richness for his designs; it also gave him license to follow the Gothic mannerism of enlarged heads, hands and feet. At the same time he abandoned the fixed studio lighting of his pre-war period, and in the two masterpieces of 1917 allowed light to play upon his intricate figure compositions from many sources. Altogether his art became an arbitrary and formal one as opposed to the naturalistic manner developed under the Secessionist influence. But the new formal elements were not merely a surface affectation applied to the old foundation; they were the natural consequence of an entirely new way of seeing. The forms of the Berlin period were enveloped in deep space, an illusion achieved by the traditional principles of perspective. He saw his figures as if they were actors on a stage, well behind the footlights. In his new study of these formal problems, he not only looked to Northern Gothic precedent, but also began to scrutinize in reproduction the work of two Italians: Francesco Traini, the master of the great Pisan fresco of *The Triumph of Death*, and Paolo Uccello. Both painters fascinated him by their imaginative treatment of the mystery of space. Now, following the example of mediaeval art, Beckmann began to see his figures not as in a *camera obscura*, but at very close range so that they were forced to occupy the picture plane itself. It is a common observation that any object held close enough to the eyes cannot be seen as a whole by focusing the eyes on one point. In other words it must be looked at from two points of view, from above and from below. This was the habit of mediaeval painters in creating an illusion of three dimensional forms on a flat surface. It had also been the practice of relief sculptors seeking to achieve the fullest possible plastic effect while still respecting the physical limitation of the relief in depth. To have achieved the illusion of great depth by means of perspective would have been to violate this physical limitation. Beckmann plumbed this principle, and by it gained a new satisfaction in his long search for the secret of creating form. The excitement of the discovery seems to be fully expressed in *Christ and the Adultress*. The upper half of this most significant picture is painted as if seen from below; the lower, as if seen from above. The center of the composition thrusts itself forward and so close to the observer that with the slightest advance the central figure of Christ could only step out of the canvas itself! Altogether, Beckmann relies somewhat on restricted modelling and arbitrary cast shadows; but the extraordinary plasticity of these densely compacted figures is mainly achieved by drawing them from the double point of view.

Of equal importance with Beckmann's new researches in the problem of form was his exploration of another problem closely allied to it, namely, the creation of space design. In his early painting, as already mentioned, he had achieved this in the traditional way handed down from the Renaissance—by means of perspective. His forms then took their place in deep space that almost invariably receded to a vanishing point in the center of the composition. His new space design was the natural consequence of the new figure drawing, and it was likewise achieved by resorting to the double point of view. This meant that in the representation of an interior showing the floor, the ceiling would also be plainly exposed to the observer. In the only painting of 1915, *The Battenberg Family*—a picture that stands on the very dividing line between the old and the new—he further experimented with space and form, this time achieving his first aim of keeping all the figures on the picture plane. But instead of the pictorial space existing independently of the figures as in the case of scientific linear perspective, the arbitrary space design of the new painting becomes an element of the composition made palpable only by the drawing of the figures and their placement in it. Hence, in the *Christ and the Adultress,* the figures flanking the central pair are so placed and so drawn as to lead the eye back, giving depth to the design and likewise providing an effect of strong relief. At the same time none of the figures whether in the background or the foreground is allowed to lose contact with the picture plane, a principle in part effected by Beckmann's reliance upon a zigzag framework which also harks back to mediaeval precedent. A hint of Beckmann's growing absorption in this more imaginative handling of space appears as early as 1914 in the etching, *The Night.* The new conception reaches maturity in a painting, also called *The Night,* a gruesome phantasmagoria done in 1918; in the *Woman's Bath* of the next year; in the well-known *Family Picture* [7] of 1920; and in the series of gouaches of *The Prodigal Son* [55] in the present exhibition.

In contrast to the stark and tragic forms of the fully developed new style, and to the tenseness of their poses and expressions, the color is at first subdued. In the first of these, *Christ and the Adultress,* the color runs from soft browns and grays to blond tones that are prismatic and almost transparent. In the *Family Picture* three years later, it grows into a harmonious richness, of greater importance to the whole design and prophetic of Beckmann's later development as a colorist.

At this moment in Beckmann's career, his brimming preoccupation with the drama of life could not be contained in painting alone. It had to find some other outlet; it overflowed into writing for the stage. In 1921 and 1922, Beckmann wrote four plays. Though none of them was produced, they retain their value as literary counterparts of his painting—blends of realism and phantasy, moralistic in tone.

In the paintings completed toward the close of the period of transition, as well as in those of the full new style, Beckmann was not entirely preoccupied with the chaos and brutality of the contemporary scene. The minor key is occasionally interrupted with works of a more equable and relaxed mood. Important among these canvases are the lovely *Landscape with Balloon* of 1917 (repeated in the etching of the same subject), which is devoid of Gothic mannerisms and space formula, recalling rather the formal serenity of Cézanne. Its simplicity of design and the curving rhythms of its perspective lines may also echo the casual influence of Edvard Munch, whose admiration for the youthful Beckmann is here reciprocated. The well-known *Landscape with Factory* [9] of 1922 is cast in a similar, almost poetic mold, a picture with touches of charm and intimacy rare in Beckmann's art. But unlike the case with the earlier painting, there is no receding of space in one direction; serenity is sacrificed to the zigzag framework of composition that keeps close contact with the picture plane. Likewise the foreboding intrusion of the silent balloon—a sign in the sky—in the painting of 1917 forecasts a more disturbing and emphatic counterpart in the *Landscape with Factory.* Here the springtime beauty of suburban Frankfort is sardonically interlaced with the ugly signs of the times, ungainly telephone poles, the smoke stacks of industry, and blasted trees.

At the end of the war Beckmann cut a new facet on the already complex foundation of twentieth century painting. The style was later to be called Neue Sachlichkeit (New Objectivity). The aims of the movement have been set forth by the critic who invented the term.* Its negative side "was related to the general contemporary feeling in Germany of resignation and cynicism after a period of exuberant hopes . . .the positive side expresses itself in the enthusiasm for the immediate reality as a result of the desire to take things entirely objectively on a material basis without immediately investing them with ideal implications." Beckmann, having established the approach, was not himself loyal to it for long. Yet he was plainly following its precepts in the *Still Life with Daisies, Apples and Clock* of 1921 and the *Great Bridge* of 1922. The cool control of the New Objectivity is also implicit in the *Park Landscape* of 1921, a detailed drawing for which is included in the present exhibition. But these brief excursions into comparatively simple representation were contrary to Beckmann's temperament. He found irritating the emphasis on drawing at the expense of painting, and soon abandoned his efforts in this direction. Nevertheless, like the landscapes of the period, they provided a respite from the consuming subjectivity of his sociological commentaries. Beckmann's moments of relaxation also took form at this time in the brilliant likenesses of his family circle and friends. The portrait of Beckmann's mother-in-law, Frau Tube of 1919, is as controlled as it is penetrating. During the year before, Beckmann painted the *Double Portrait* of the Carls', his Frankfort patrons. In it he speaks only of happy domesticity embodied in two complementary natures, personifications of *L'Allegro* and *Il Penseroso*. These are the first portraits in the new style. Mild as they are in expression, they nevertheless proclaim Beckmann's new grasp of form and are painted with a strength, a clarity and a richness of design that far surpasses his early work: in them Beckmann achieves an art that is totally original.

However, one is not inclined to associate this achievement with the calm portraits and pleasant landscapes of the period. In fact, one cannot. For the burning, lasting impression is delivered by the scenes of torture and strife that were created at the same time,

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*Dr. G. F. Hartlaub, Director of the Mannheim Kunsthalle in 1924. Quoted from A. H. Barr, Jr., *German Painting and Sculpture*, Mus. of Mod. Art, N. Y., 1931.

and that reached their wracking climax in *The Night* in 1918. The torment of the war was foreshadowed in the etching of a night murder four years earlier. It is intensified in the broader concept of the piteous *Deposition* of 1917 and in the tautness and implicit conflict of *Christ and the Adultress* when, however, Beckmann could still respond to a theme expressing nobility of character. Its dénouement is pitifully shadowed forth in the scene of mad futility revealed in the *Dream* [8] in 1921. The ferocity of the war years has gone; but in its place comes the bitter malaise of disillusion and pessimism as expressed in the daydreaming of a simple child, uprooted and bewildered, and surrounded in her loneliness by the tormenting vision of four tragic figures. Two of them are war-mutilated men incapable of resuming a civilian life of dignity and purpose. The other two sound the cacophony of chaos: a blind musician with his horn and hand organ, and a half-crazed woman who sings whilst she saws a broken fiddle; figures less imaginary probably, than one cares to admit. This desperate age left Beckmann, a man of deeply subjective nature, no choice in the subject matter of his painting. The gravity, and the perversity of some of these pictures express the profound shock and the bitterness with which he viewed, no longer the fighting war, but the evil and lawlessness in Germany that came at the end, and the alarming disintegration of civil life. It is even tempting to see in his pictures of this period a prophecy of worse violence to come.

Indeed his clairvoyance has been proved uncannily accurate when it dealt with nascent Italian Fascism in the remarkable picture called *Galleria Umberto* [12] painted in 1925, three years after Mussolini's March on Rome. The picture was inspired by a brief visit to Italy, where Beckmann was struck by a vision of the sinister allegory while tarrying in the Galleria Umberto, a popular shopping arcade in Naples. Beneath the glass roof of the arcade, whose garish colors suggest popular Italian taste, he delineated Italy by the personal symbolism of a peasant clutching an enormous fish, the mandolin of light-hearted freedom, and a uniformed *carabiniere,* all of them abjectly caught in the inundation which has already swamped the national colors. Another policeman stands waist deep in the flood bearing the burden of a victim of a street brawl. Overhead hangs a trussed and mutilated form, a human sacrifice to the dictatorship; and the crystal ball holding the awful secret of the future; while in the background two Cassandra-like hands are raised in warning.

Beckmann's attitude towards life, his endless search for an understanding of it, his moralistic concern about it have been consistently reflected in the richly varied series of self-portraits that stand like milestones in his long career. The earliest of them, painted in 1910, has been touched upon. By 1915, his mounting pessimism possesses the whole hunched form of the man as he saw himself, the convalescent, grimly seated with the Battenberg family in the painting of that name. In 1923, in the *Self Portrait with Cigarette,* [10], his mirror reflected the gaze of a penetrating witness of the reality of the contemporary scene. Still grave and concerned but more assured, he emerges again in the *Self Portrait in Tuxedo* of 1927, as a stark and commanding commentator, as

uncompromising in his view of himself as of life in general. The grim foreboding of the *Self Portrait with Horn* painted in the fateful year, 1938, when Beckmann was already a self-exile in Holland, hardly calls for comment. Three years later he painted the *Double Portrait with his Wife,* [29], a powerful realization of the Amsterdam refugee, explicit in its defiance of the Nazi tyranny that had hounded him out of his native country.

SEARCH FOR A COMMAND OF PURE PAINTING

1923-32

THE road that Beckmann has travelled as an artist seems to have reached a turning every nine years. From 1905 to 1914 he had followed the German variant of Impressionism as far as it could lead so independent a nature; from 1915 to 1924 he pursued a more difficult ideal that ultimately led him to a mastery over the creation of imaginative form and space. The goal of the next nine years was already set in 1923: the search for a command of pure painting. In the preceding period his whole energy as a painter—quite apart from his intellectual life—had been directed on the exploration of form and space design. This was his consuming passion; subject matter, though of first importance to the observer, was indeed a matter of secondary interest to him. Beckmann believes that his arrival at a mastery of form was almost entirely intuitive. Be that as it may, it was plainly at variance with the approach to the problem that prevailed in the contemporary School of Paris, notably in the case of Picasso who achieved the same end by way of theoretical experiments such as Cubism and the purely formal studies of sculptural masses in his classical period. Beckmann's achievement in the field reached a brilliant climax in the painting called *Trapeze* of 1923. Here, his technical accomplishment of massing in a design, unified yet forcefully plastic, the figures of seven circus performers in the unconventional poses of their calling, spills over into the sphere of virtuosity. To an artist intoxicated with life itself, and restlessly devoted to a search for its meaning through painting, mere technical display offered brief satisfaction. It was a signal to start afresh.

At this time, Beckmann had been living in Frankfort for almost ten years. He found the old and quiet city an agreeable environment. It was sufficient to visit overpopulous Berlin at intervals. Today he is similarly content in St. Louis whose relationship to New York he finds not unlike that which once existed between Frankfort and Berlin. Frankfort provided him with patrons such as Heinrich Simon and Frau Lilly von Schnitzler, as well as Baron Rudolph von Simolin of Berlin. In 1925 he was appointed professor of painting at the Frankfort Art School; in the same year he married his second wife, a daughter of the celebrated Munich portraitist, Fritz von Kaulbach.

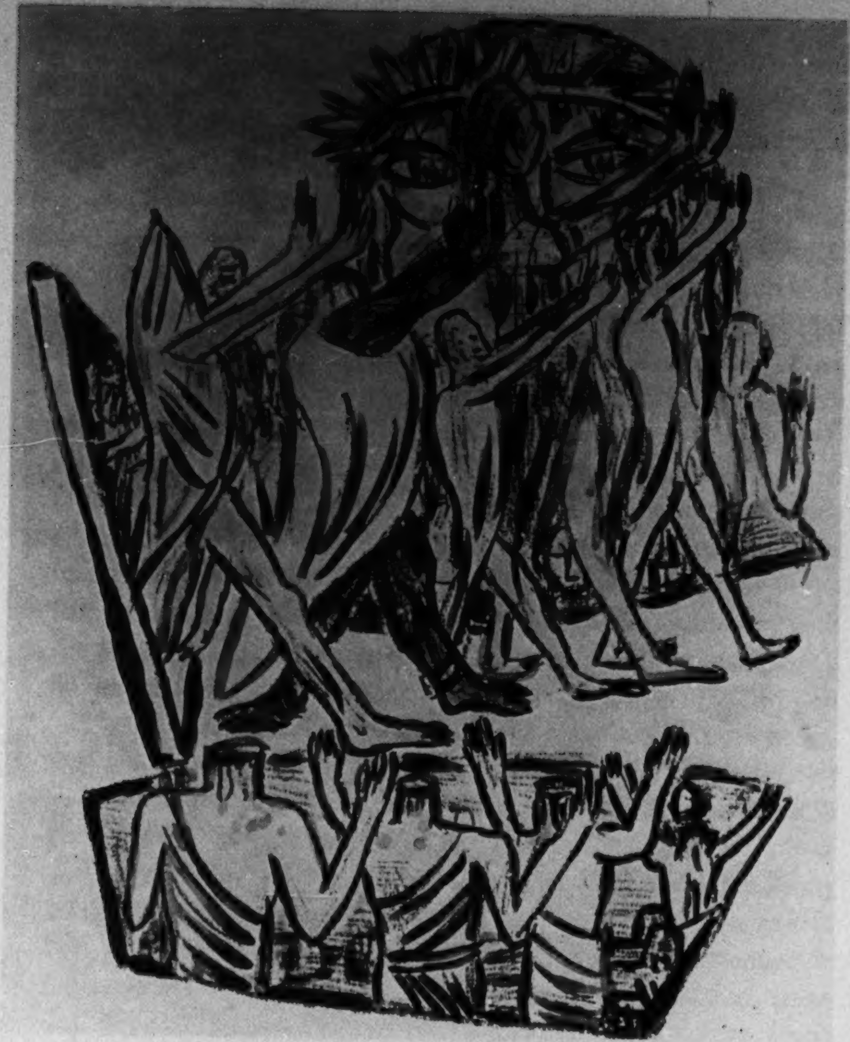
Again in his graphic work, Beckmann, seems to have prepared himself for the new turning in his course as a painter. Notably the etching *Minette* (1922) in its generalized statement, breadth of stroke and more objective, picturesque theme, points not only to the paintings of the *Old Actress* and *The Bark* of 1926, but to the *Self Portrait* and the great *Zeretelli* [16] of 1927. The first trace of the new manner in a painting rather than in an etching, appears in the *Self Portrait with Cigarette.* Like the *Battenberg Family* of 1915, it may be considered another transitional piece, for in it the fresh approach begins to disrupt the style of the preceding years. The emphasis on drawing is now relaxed, and the artist feels sufficiently assured of his new command of form to indulge the use of modelling in strong light and shade, a practice which he had deliberately neglected since the years before the war. The same desire to explore the realm of purely pictorial effects leads him to compose in the even bolder contrasts which, as well as the brilliant characterization, give a rare distinction to such portraits as the *Old Actress* and to that of the Caucasian prince turned ballet dancer, *Zeretelli.* At the same time there is no lessening of the sense of form. The areas of full color are now brushed in with a breadth that we associate with the Beckmann of today, a breadth not fully developed in the preceding period.

One of the more striking aspects of Beckmann's new departure is the simplifying of his composition. In fact this whole period is notable for its series of large paintings of single figures, mainly painted *en face.* No less apparent is the relaxed subject matter that accompanies his new expansive technique. His determined quest for the sensuous in paint even leads him to such purely objective studies as the *Cabana* [18] of 1928. Nevertheless, the deeply personal quality that underlies all his work does not desert him even here. Aside from the now established signature of his brushwork and color, this personal quality shows Beckmann as aware as ever of the mystery of the visible world. The *Cabana* is perhaps the first example of many paintings that show his fascination with the accidental juxtaposition of familiar things—things with which he likes to invest an intriguing ambiguity.

The climax of Beckmann's search for command of pure painting in all its richness is reached in *The Loge* of 1928, a picture familiar to all Americans as the winner of the Second Prize in the Carnegie International of 1929.

The 'twenties had been successful years for Beckmann. Many exhibitions of his work had been held in New York, Berlin, Frankfort, Mannheim and elsewhere. His paintings hung in the museum collections of seventeen cities in Germany, Switzerland and America. Four of the best German critics had published a monograph on him in 1924, and in 1930 Heinrich Simon brought out another book on the artist's work.

FROM 1929 to 1932, Beckmann spent several months each year in Paris. There are three pictures in the exhibition from these years that seem to represent a pause in his development, a period of summation, as it were, in which Beckmann seeks to fuse

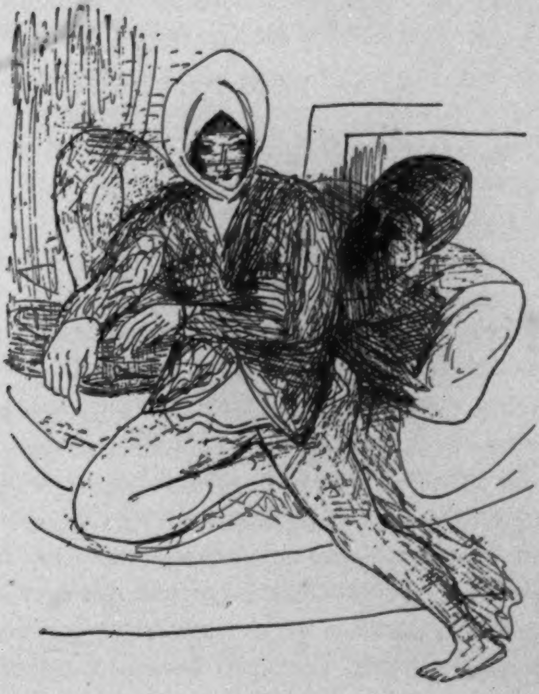


Lithograph and watercolor, 1944

"And I saw the souls of them that were beheaded for the witness of Jesus . . .
And I saw . . . him . . . from whose face the earth and heaven fled away.
And I saw the dead, small and great stand before God."

Revelation, XX

the various elements of picture making achieved in his twenty-five years as a painter. The monumentality of his early youth looms up in the *Mme. Tessier*, a portrait of the renowned French actress as she appeared in *Amphitrion.* At the same time the picture is painted with the breadth of form and the simplicity of color and composition developed since 1923. In the satirical painting, *Society* of 1931, a similar largeness of form and expansive brush work is combined with the zigzag framework of design, recalling the space conception of the *Family Picture* and the *Landscape with Factory*. The strong black outlines that began to appear in 1925 are now an integral part of Beckmann's style. A visit to San Moritz in 1932 inspired *The Skaters*, [21], a picture whose massive figures have the sculptural force of a monument. But *The Skaters* also shows Beckmann at his most self-indulgent, painting with abandon, for pure pleasure and without subjective



comment, implicit or explicit. Like the *Trapeze* of 1923, it signalizes the accomplishment of the nine years that led up to it—the command of pure painting. And again like the *Trapeze*, which revealed Beckmann as a master of form and space design, *The Skaters* heralds the artist's virtuosity as a colorist and as a brilliant manipulator of the brush. Once more a change was due. But this time the turning point in the artist's course was imposed from without.

Meanwhile, Beckmann was the subject of three large exhibitions. The Galerie de la Renaissance showed his work in Paris in 1931, and a second Paris exhibition was held at the Galerie Bing in 1932. Beckmann's reputation in France was reflected in the purchase of two of his paintings by the Musée du Jeu de Paume the same year. The first great retrospective show of his art was given at the Basel Museum in 1930.

SYNTHESIS OF TECHNIQUES AND NEW PHILOSOPHICAL APPROACH, 1932 TO THE PRESENT

THE TRIPTYCHS

IN 1930 after twenty-five years of unremitting effort, Beckmann at last felt that he was a mature artist. He had mastered form and space, composition and pure painting. And though his art had flowered as it grew, he himself felt that he had only been preparing for the most important expression of his life. Meanwhile, however, the Nazi party had tightened its grip on all of Germany, a situation of crucial importance to the artist. For lovers of freedom and worshippers of individuality like Beckmann, the political situation in Germany was beginning to make life almost insupportable. Frankfort became a center of Party activity. The air was full of foreboding. By 1932, the campaign against free and progressive art had begun, and Beckmann was soon marked for defamation. The local attack increased with alarming speed and culminated with Beckmann's forced resignation from the Frankfort Art School. But this was not enough. The Nazi denunciation of him was so relentless that Beckmann could find no peace in his adopted city, and before the end of 1932 he took refuge in Berlin where for a time, his presence was less conspicuous. But by July, 1937, Beckmann's future anywhere in Germany suddenly became too precarious to permit his remaining there longer. With virtually no preparation, he and his wife boarded the first available train headed for the frontier; its destination happened to be Amsterdam.

The rise of National Socialism and the sinister shadow it cast before it, shocked Beckmann into a larger realization of life. But instead of forcing him to lay down his brush, as the outbreak of the First World War had done, the new crisis impelled him to grip his brush more firmly and to reach for a higher expression. Beckmann was determined that his art should defy the political atmosphere generated by the Nazi revolution. The inner conflict that now possessed him first found release in the great triptych, *Departure* [23], in the collection of the Museum of Modern Art. It has been called "one of the major works of twentieth century art."* One of seven triptychs that Beckmann painted between 1932 and 1945, it is, like the others, a great symphonic design. Philosophical in concept, monumental in form and composition, it is the eloquent beginning of the new phase in Beckmann's art which, though it took root amidst his exposure to personal danger, continues to the present in the shelter of exile. The theme of *Departure* has been explained as symbolic of Beckmann's own self-exile from Nazi Germany. This is not surprising, and, to be sure, so distressing an event may, with justification, be read into it. But the artist's inspiration was of a more Olympian dimension.

***J. T. Soby: Introduction to catalogue of Beckmann exhibition, Buchholz Gallery, N. Y. 1945.**

The side panels symbolize, on the left, man's brutality to man in the form of a callous executioner and his victims; on the right, the unbearable tragedy that Nature itself inflicts on human life as symbolized by the mad hallucinations of a woman encumbered by the lifeless form of a man, dimly lighting the way through her dreams wherein she is tormented by the irrational visions of a blindfolded bell hop holding a fish, and a weird drummer suggestive of Louis XI. Out of this earthly night of torment and mental anguish, the figures of the central panel emerge into the clear light of redemption and release, embarked for Eternity. Guided by a hooded but benevolent Charon, a ruler renouncing his earthly domain, and a woman and child, symbolic of rebirth on the other side, sail forth, solemn but reassured. Beckmann achieves an atmosphere of majestic optimism in the central panel by his use of bright, singing colors—chiefly red and blue—and the brilliant light of midday. Although the artist commenced work on the triptych before he left Frankfort, he continued his painting of it in Berlin, where it was finished in 1935. Upon its completion, Beckmann hid the painting in an attic, and, lest its provocative content arouse the suspicions of the Nazis, he labelled the back of the canvas, "Scenes from Shakespeare's *Tempest.*"

It is characteristic of Beckmann, the artist, that the philosophic tenor of his work at this time could not obscure his unceasing absorption in the plastic means of his expression, in form. With the intention of furnishing himself with an even deeper resource for recreating it, Beckmann turned for the first time to sculpture. From 1934 to 1936, he modeled five single figures in plaster, one of which, *Man in the Dark* (p. 92) is illustrated in the present catalogue.

The deepening seriousness of Beckmann's work can be found in two other important pictures of the 'thirties, painted amidst the adversity that now surrounded him. *Man and Woman* [24] of 1934 reveals his growing preoccupation with personal symbolism. In this painting it speaks of the destiny of man and woman, irrevocably wrapped together; each holds the obsessive mask of the other, and, bound to two giant fish, they plunge headlong into a yawning abyss. *The King,* [frontispiece], one of the first pictures of Beckmann's Amsterdam period that was to last for ten years, was painted in 1937. Beckmann had reason to reflect upon the despot, blind with power, beset with intrigue. Like all the pictures since *Departure, The King* and *Man and Woman* reflect the parallel development of technical mastery and subjective invention, a development that shows no signs of slackening since Beckmann's arrival in America. The war years in Amsterdam produced the great triptychs that have no immediate relation to the conflict, but the same period brought forth a number of paintings that could not otherwise be explained. Amongst the latter are the impressive *Four Men Around a Table* [32] of 1943, unmistakably reflecting the subterranean atmosphere of the Resistance, as well as the growing preoccupation with food of a half-starved people. The occupation and its frightening symbolism in *The Mill* [43] is all too apparent. It is revealed again in the handsome big picture called *City of Brass,* in which the artist sees the bedchamber of a man and his wife as the only remaining refuge of privacy and security. The end of hostilities, the deliverance from occupation, finds almost explosive release in *Begin the Beguine* [41] of 1946, a picture vibrantly expressive of the will to live, in spite of the human mutilation inflicted by war. A more reflective painting of the aftermath is *The Removal of the Sphinxes* [36] of 1945, a powerful and remarkable allegory in which not only the brilliance of Egypt's climate but also its defunct gods serve the painter as symbols; the former speaks of fair weather after the tempest, the latter, of the relegation of the false ideologies of the Nazi overlords. *Young Men by the Sea* [31] of 1943 is less explicit in its meaning, echoing with similar philosophical overtones the great composition of forty years earlier.

In the triptych called *The Actors,* [30], painted in 1941-42, Beckmann offers us a philosophy of life in terms of the stage. The central panel describes a dress rehearsal in which the lead is taken by a king who, as a true leader, sacrifices himself, as he must, for his people. In the panel at the left, Faith is personified by the Christ-like figure who is accepted by the devout woman and challenged by the brutish soldier. In the foreground, a serious youth prepares himself for the part he must play, while in the right panel, an equally earnest *ingénue* scrutinizes her face in a mirror, seeking self knowledge. *The Actors*, like all the triptychs, indeed like all the paintings of Beckmann's maturity, is characterized by heightened sculptural forms and plangent color. No less impressive is the continuing inventiveness of his personal iconography. In 1945, Beckmann painted the largest and perhaps the most important of the triptychs. It is called *Blindman's Buff* [37]. Like the *Acrobats* of 1939, the *Carnival* and *The Actors* triptychs, its symbolism is built within the framework of *divertissement*. The great *tableau vivant* of the center panel, a complex of forceful sculpturesque figures, provides a prophetic apparition to a youth in quest of his personal future: the savage drummer of war is counterbalanced by the classic shepherd peacefully piping on his flute; the carnal love of the man wearing a horsehead mask, and the seductive siren is contrasted by the spiritual love personified by the maiden plucking the harp. The blindfolded youth of the right panel seeks his destiny, guided not by the dim light of the outward world, but illumined by his own light, a light that will serve him as a torch or as a firebrand. Surrounding him in the side panels are a mass of figures compressed into the narrow space of a cabaret, all of them, except the kneeling girl in the left panel, heedless of the drama taking place before their eyes.

The personal iconography of the triptychs and the other paintings of the war years represent only a part of Beckmann's accelerated activity. He now paints with greater speed than at any time in his career. His unflagging inventiveness in recent years has found an outlet in innumerable drawings. He has also sought inspiration in the great moralistic literature of the past. In 1943 Beckmann illustrated the *Apocalypse*, and at about the same time he made a series of drawings based on Goethe's *Faust*. At present he contemplates a cycle of drawings to illustrate *Paradise Lost*.

In 1947, Beckmann came to the United States for the first time. Appointed Professor of Painting at the School of Fine Arts, Washington University, he now teaches and continues to paint in St. Louis.

Today Beckmann works quickly and intensely, but his recent painting shows that it is built upon the solid foundation of forty years of experience. While the sheer, sensuous pleasure of manipulating paint and color is the consuming passion of Beckmann's life, he never allows us to forget that first of all he is a humanist, whose brooding, introspective mind is concerned with man's emotions and man's experiences. Although Max Beckmann's personal history has not been uneventful, his pictures have been, and remain, the great adventure of his life. "I am seeking for the bridge which leads from the visible to the invisible." With that bridge ever in view on the path he travels alone, Beckmann sets forth again and again, his vigor undiminished, on the journeys that lead him to reality.

Max Beckmann

EXCERPTS FROM THE WRITINGS OF THE ARTIST

THE greatest danger which threatens mankind is collectivism. Everywhere attempts are being made to lower the happiness and the way of living of mankind to the level of termites. I am against these attempts with all the strength of my being.

What I want to show in my work is the idea which hides itself behind so-called reality. I am seeking for the bridge which leads from the visible to the invisible, like the famous cabalist who once said: "If you wish to get hold of the invisible you must penetrate as deeply as possible into the visible."

My aim is always to get hold of the magic of reality and to transfer this reality into painting—to make the invisible visible through reality. It may sound paradoxical, but it is, in fact, reality which forms the mystery of our existence.

What helps me most in this task is the penetration of space. Height, width and depth are the three phenomena which I must transfer into one plane to form the abstract surface of the picture, and thus to protect myself from the infinity of space. My figures come and go, suggested by fortune or misfortune. I try to fix them divested of their apparent accidental quality.

In my opinion all important things in art since Ur of the Chaldees, since Tel Halaf and Crete, have always originated from the deepest feeling about the mystery of Being. Self-realization is the urge of all objective spirits. It is this Ego for which I am searching in my life and in my art.

My way of expressing my Ego is by painting; there are, of course, other means to this end such as literature, philosophy or music; but as a painter, cursed or blessed with a terrible and vital sensuousness, I must look for wisdom with my eyes. I repeat, with my eyes, for nothing could be more ridiculous or irrelevant than a "philosophical conception" painted purely intellectually without the terrible fury of the sense grasping each visible form of beauty and ugliness. If from those forms which I have found in the visible, literary subjects result—such as portraits, landscapes or recognizable compositions—they have all originated from the senses, in this case from the eyes, and each intellectual subject has been transformed again into form, color and space.

Life is difficult, as perhaps everyone knows by now. It is to escape from these difficulties that I practice the pleasant profession of a painter. I admit that there are more lucrative ways of escaping the so-called difficulties of life, but I allow myself my own particular luxury, painting.

Imagination is perhaps the most decisive characteristic of mankind. My dream is the imagination of space—to change the optical impression of the world of objects by a transcendental arithmetic progression of the inner being. That is the precept. In principal any alteration of the object is allowed which has a sufficiently strong creative power behind it. Whether such alteration causes excitement or boredom in the spectator is for you to decide.

To transform three into two dimensions is for me an experience full of magic in which I glimpse for a moment that fourth dimension which my whole being is seeking.

I have always on principle been against the artist speaking about himself or his work. Today neither vanity nor ambition causes me to talk about matters which generally are not to be expressed even to oneself. But the world is in such a catastrophic state, and art is so bewildered that I, who have lived the last thirty years almost as a hermit, am forced to leave my snail's shell to express these few ideas which, with much labor, I have come to understand in the course of the years.

The elimination of the human relationship in artistic representation causes the vacuum which makes all of us suffer in various degrees—an individual alteration of the details of the object represented is necessary in order to display on the canvas the whole physical reality.

For the Ego is the great veiled mystery of the world. Hume and Herbert Spencer studied its various conceptions but were not able in the end to discover the truth. I believe in it and in its eternal, immutable form. Its path is, in some strange and peculiar manner, our path. And for this reason I am immersed in the phenomenon of the Individual, the so-called whole Individual, and I try in every way to explain and present it. What are you? What am I? Those are the questions that constantly persecute and torment me and perhaps also play some part in my art.

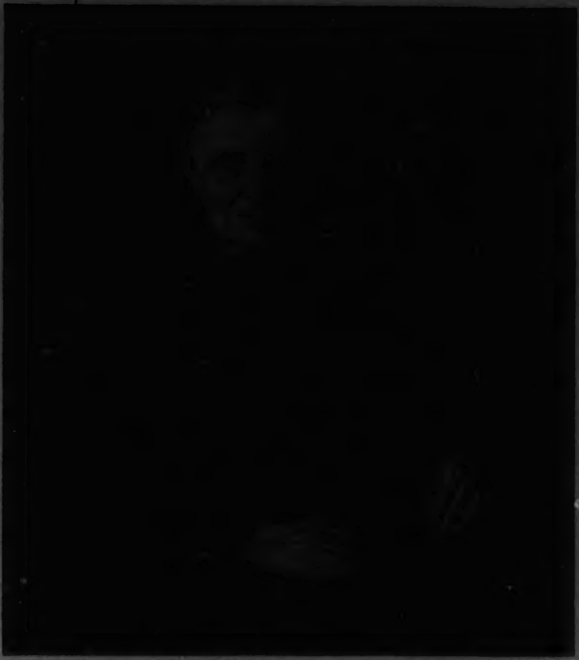
* * *

And then I awoke and yet continued to dream—painting constantly appeared to me as the one and only possible achievement. I thought of my grand old friend Henri Rousseau, that Homer in the porter's lodge whose pre-historic dreams have sometimes brought me near the gods. I saluted him in my dream. Near him I saw William Blake, noble emanation of English genius. He waved friendly greetings to me like a super-terrestrial patriarch. "Have confidence in objects," he said, "do not let yourself be intimidated by the horror of the world. Everything is ordered and correct and must fulfil its destiny in order to attain perfection. Seek this path and you will attain from your own Ego ever deeper perception of the eternal beauty of creation; you will attain increasing release from all that which now seems to you sad or terrible."

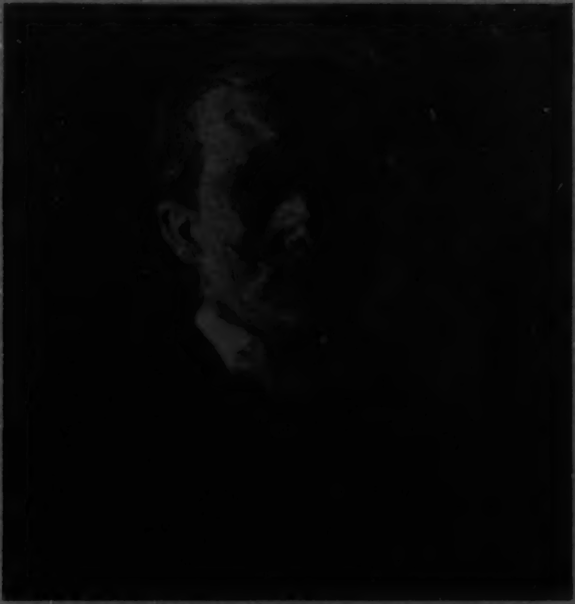
CHRONOLOGY

1884	Born February 12th, in Leipzig, Germany
1900 – 1903	Studied at the Weimar Academy
1903 – 1904	Independent study in Paris and Florence
1905	Berlin: Painted *Young Men by the Sea*
1906	Awarded *Florenz Preis* in German Artists' League Exhibition, Weimar. Short stay in Florence. Returned to Berlin; joined Secession. Married first wife
1910	Appointed to governing board of Secession
1911	Resigned from Secession
1914	Enlisted in Army Field Hospital Corps; service in Belgium and France
1915	Serious illness; confined to hospital, Frankfort-on-the-Main. Resumed painting
1917	Painted *Christ and the Adultress*. Settled in Frankfort
1923	Painted *Trapeze*
1925	Appointed professor of painting at Frankfort Art School. Married second wife
1928	Painted *The Loge*
1929	Awarded Second Prize, Carnegie International Exhibition
1930	Large retrospective exhibition, Basel, Switzerland
1929 – 1932	Spent winters in Paris, Resigned from Frankfort Art School; took refuge in Berlin. Attacked by Nazis
1932 – 1935	Painted *Departure*
1937 – 1947	Took refuge in Amsterdam
1939	Awarded First Prize for *Acrobats* (triptych), Golden Gate International Exposition, San Francisco
1947	Came to the United States. Appointed professor of painting, School of Fine Arts, Washington University, St. Louis, Missouri

PLATES

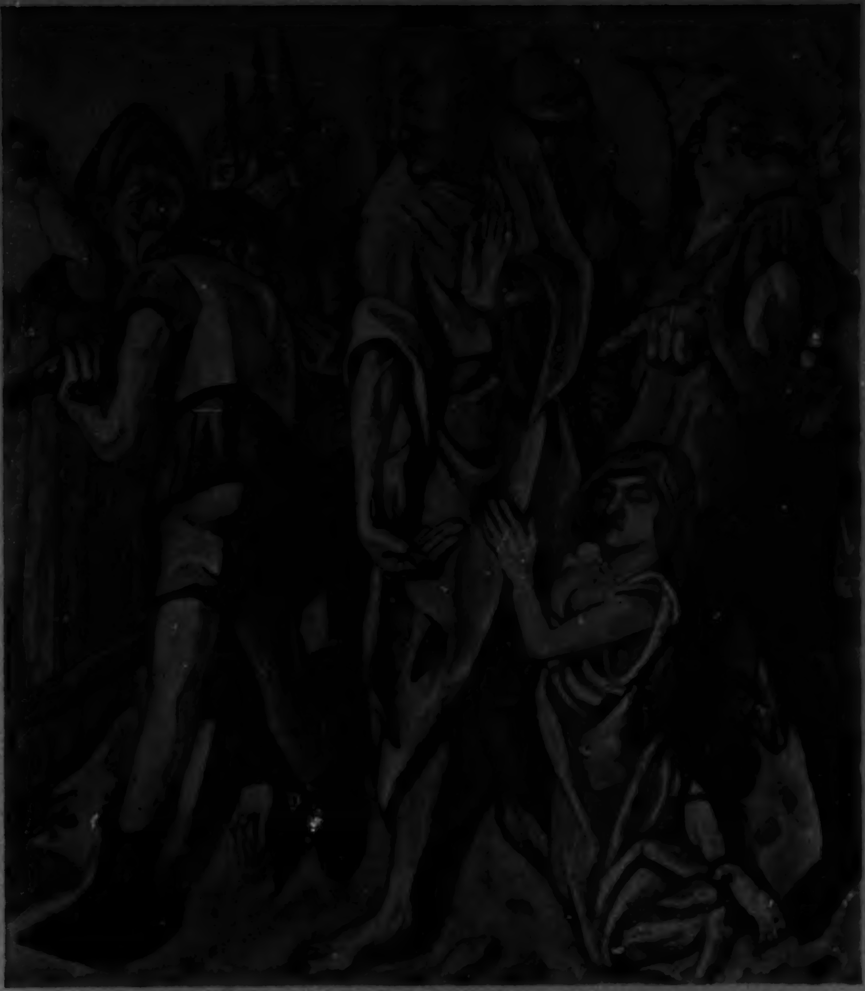


[1] *Portrait of the Artist's Mother, 1906.*
Lent by the Artist

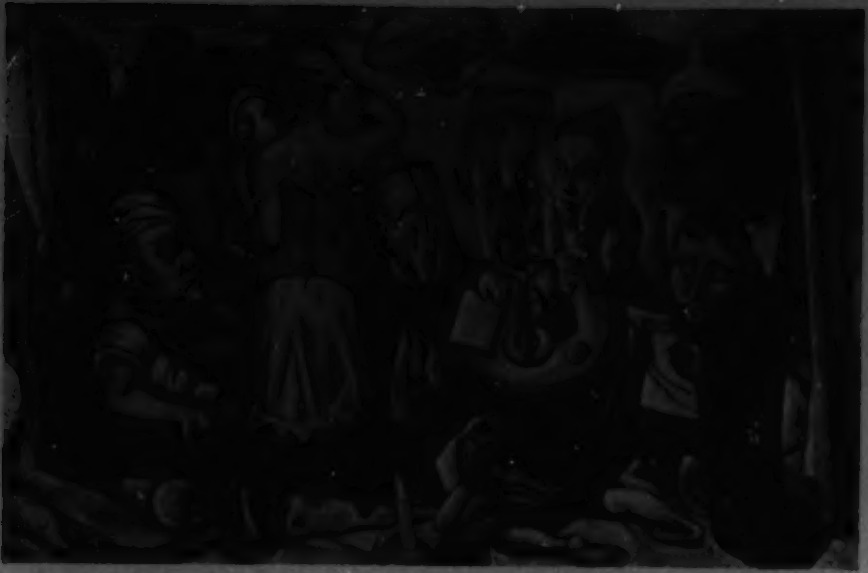


[3] *Self-Portrait, 1912.*
Lent by Mr. Curt Valentin, New York

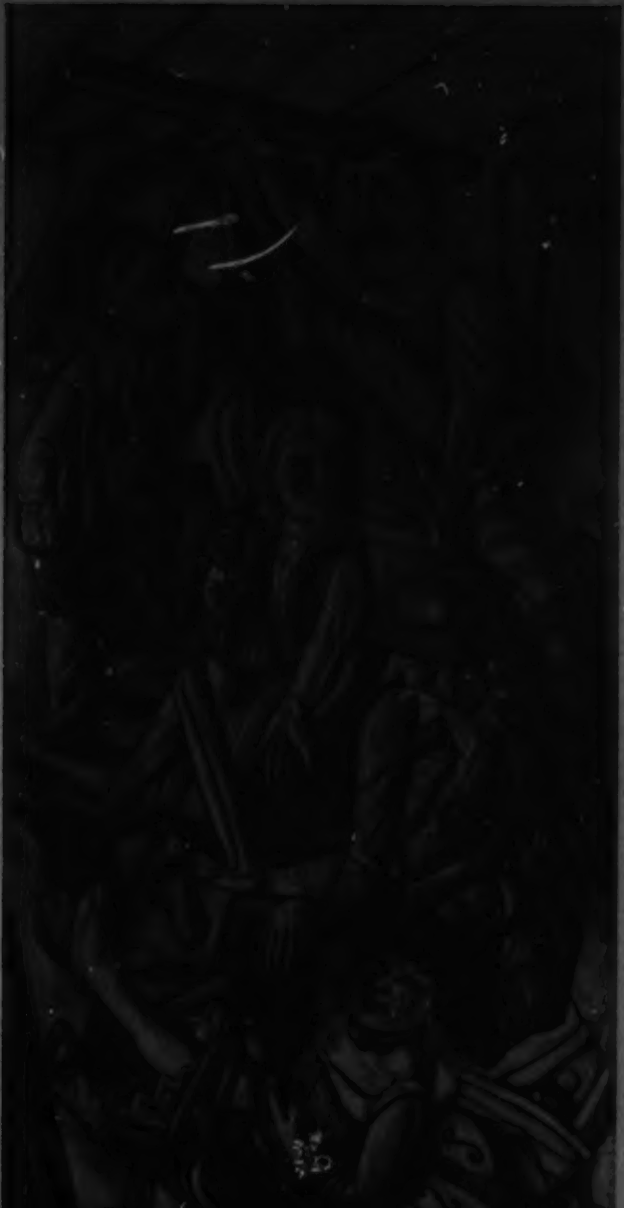
[4] *The Street, 1913.* Lent by the Artist



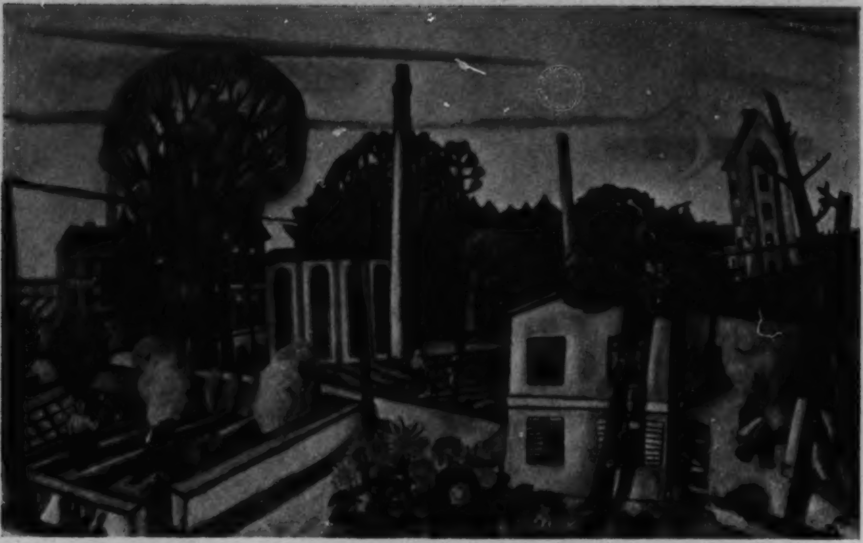
[6] *Christ and the Woman Taken in Adultery, 1917.*
Lent by the Buchholz Gallery, New York



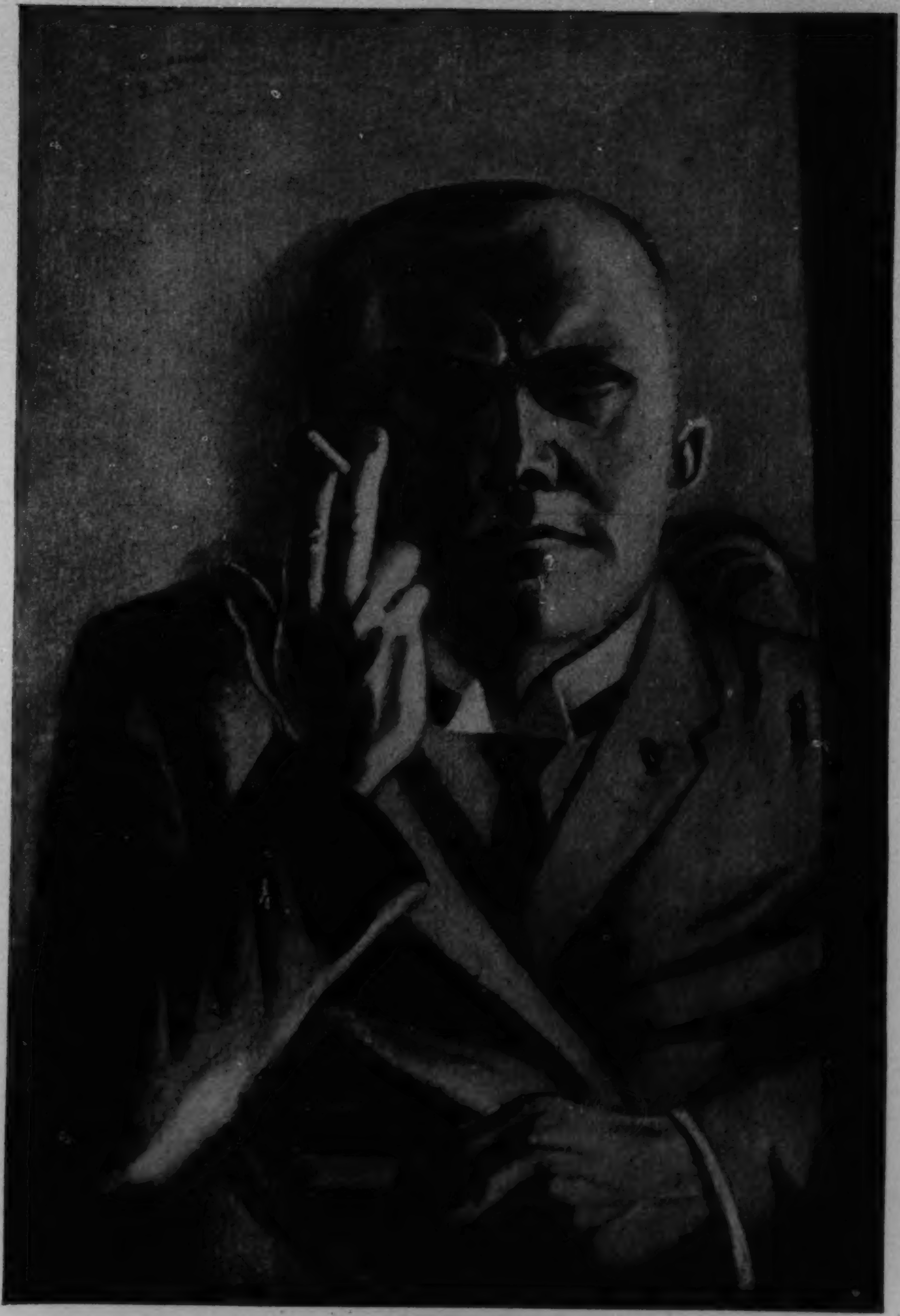
[7] *Family Picture, 1920.* Lent by the Museum of Modern Art, New York. (Gift of Mrs. John D. Rockefeller, Jr.)



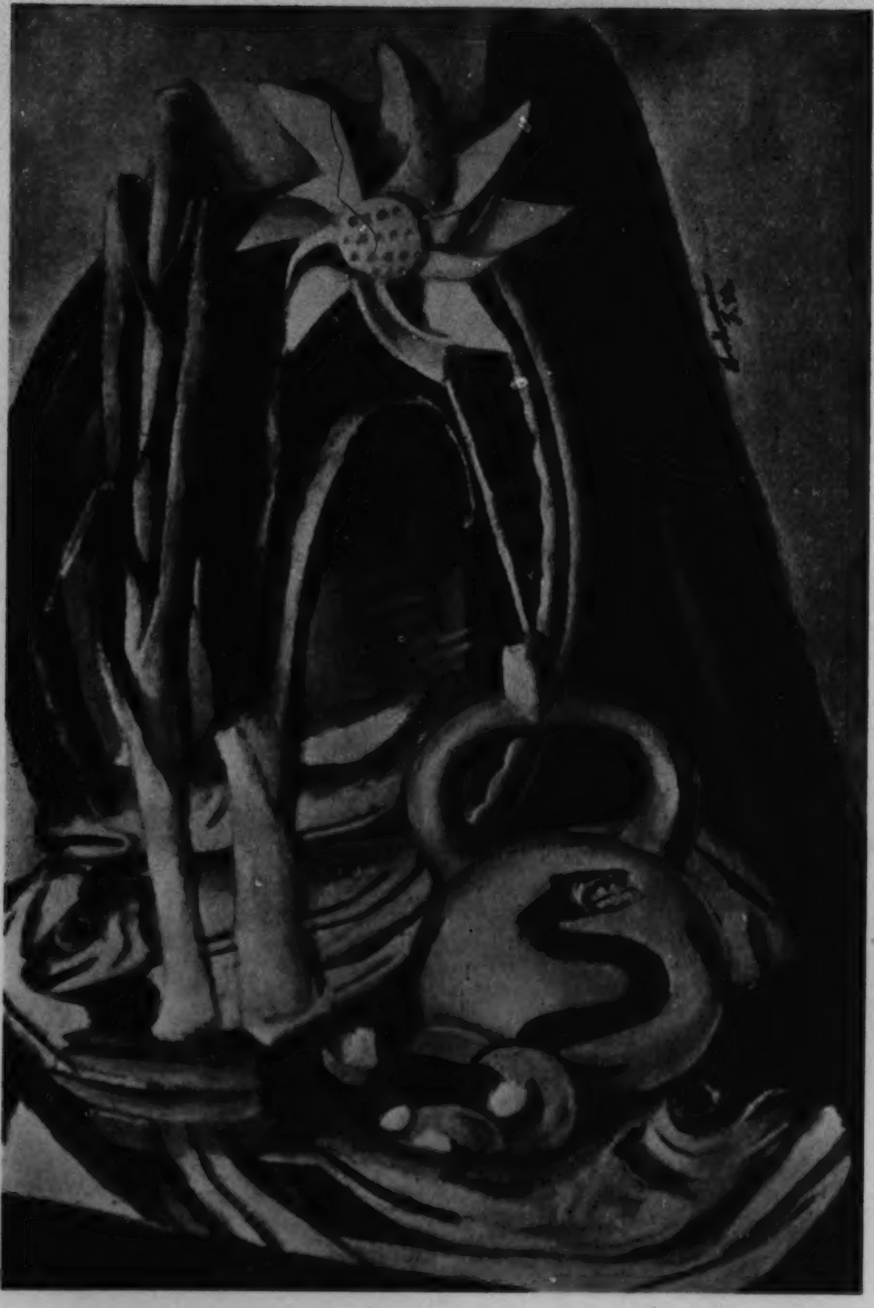
[8] *Dream, 1921.* Lent by Mr. Benno Elkan, London



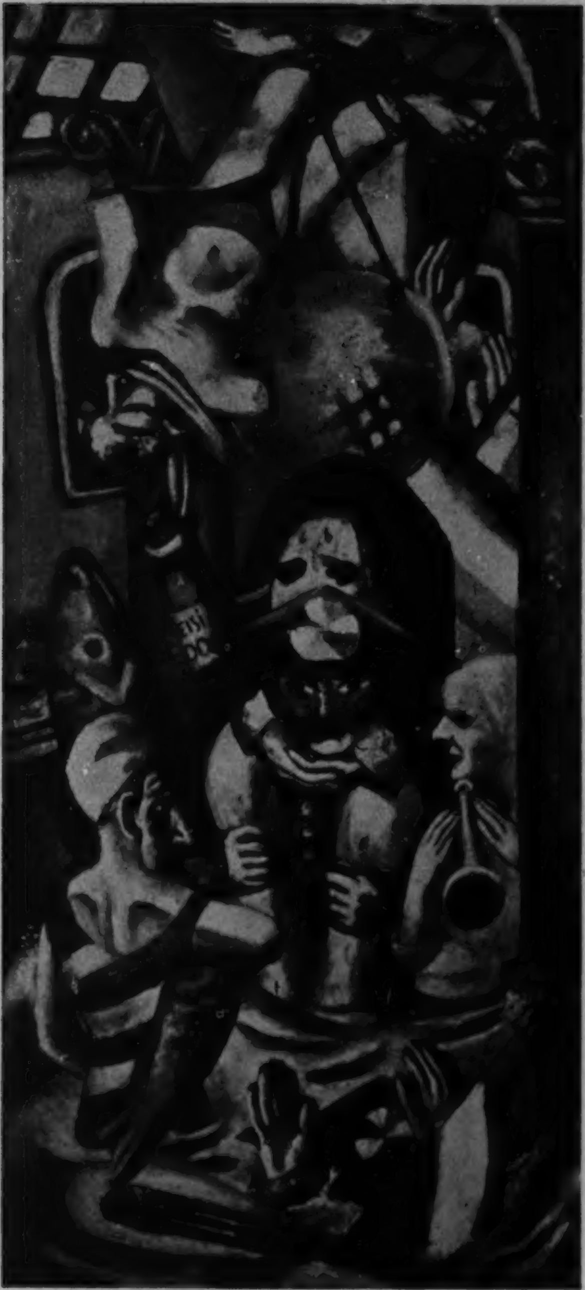
[9] *Landscape with Factory, 1922.* Lent by Mr. J. B. Neumann, New York



[10] *Self-Portrait with Cigarette, 1923.* Lent by Dr. F. H. Hirschland, New York

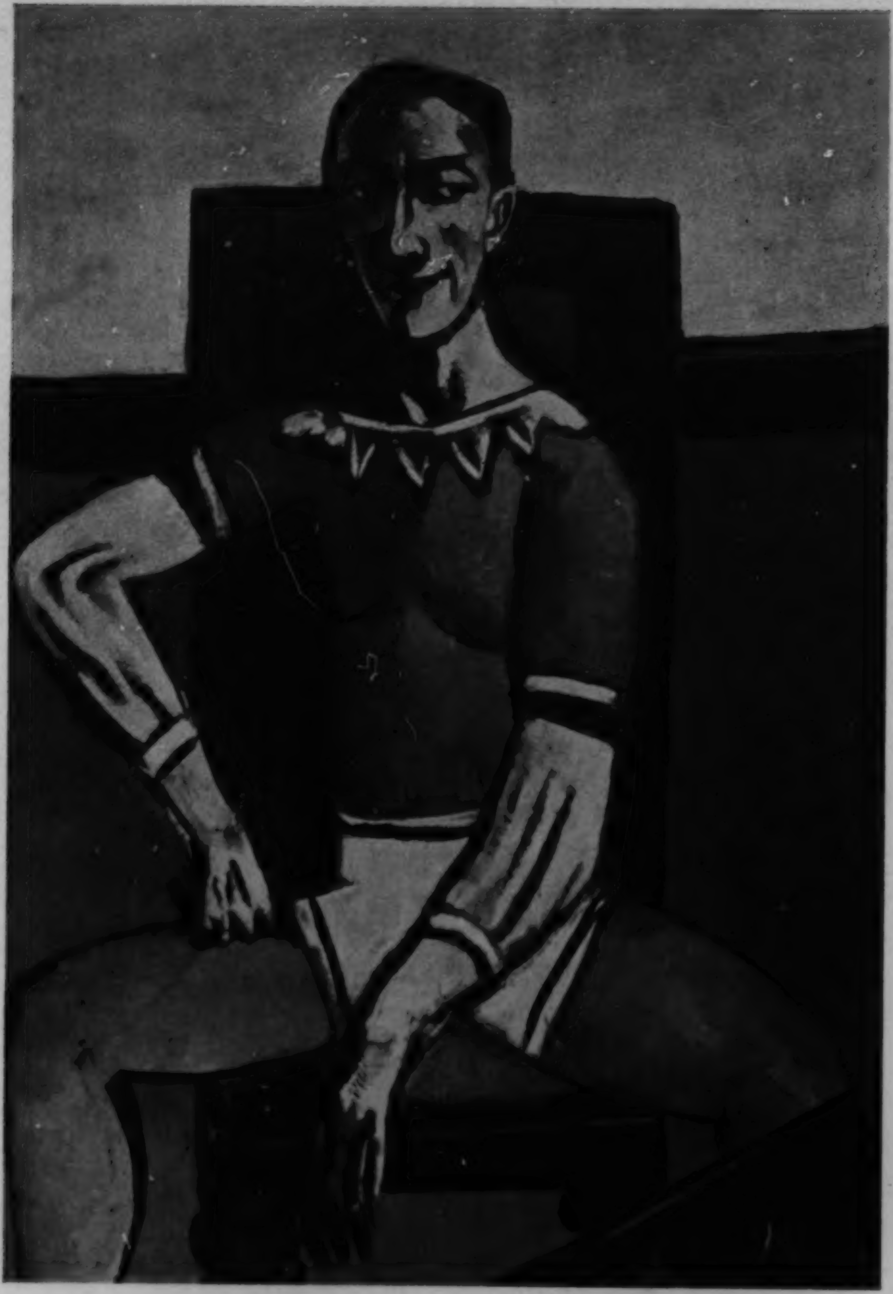


[11] *Still Life with Fish and Pinwheel, 1923.*
Lent by Mr. and Mrs. Hudson D. Walker, New York



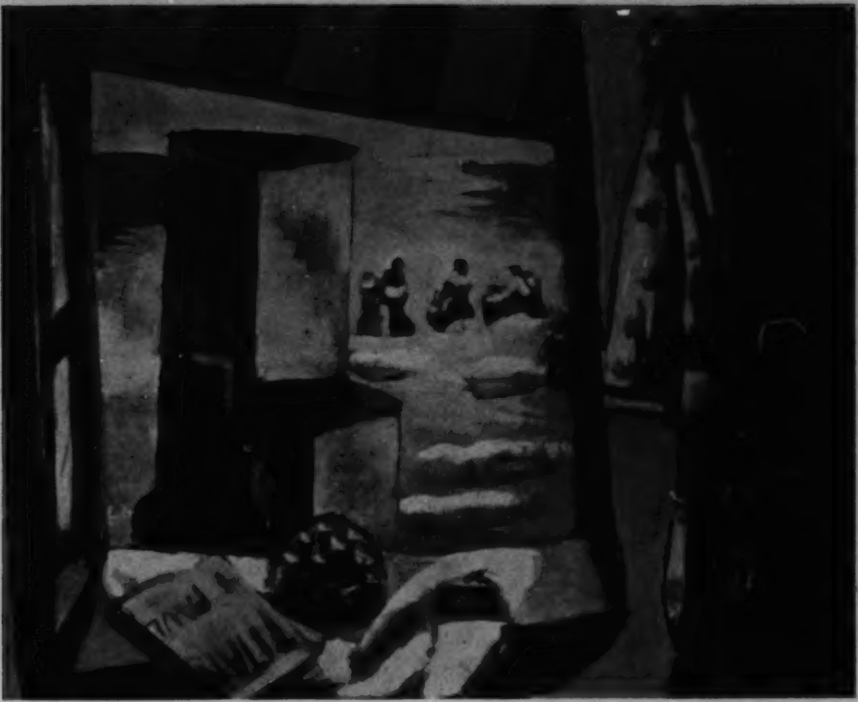
[12] *Galleria Umberto, 1925*

COURTAULD INSTITUTE

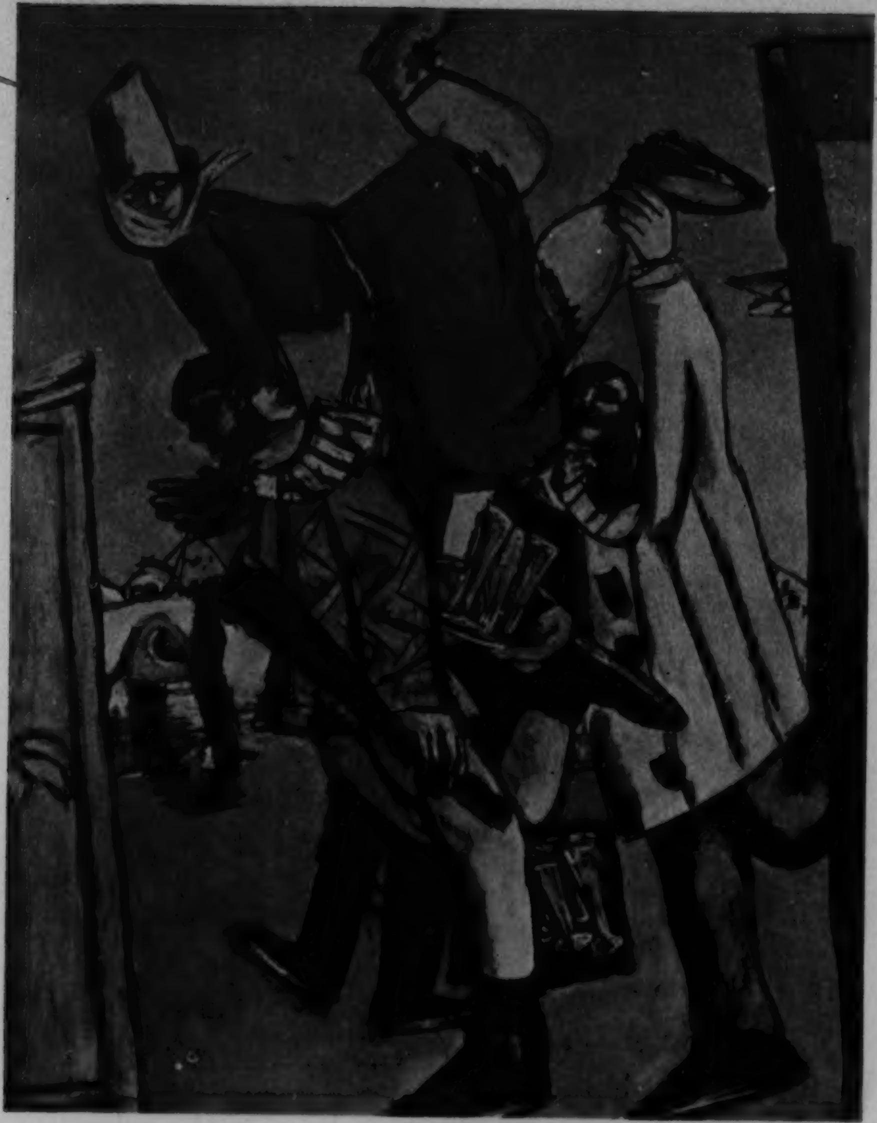


[16] *Portrait of Zeretelli, 1927.*

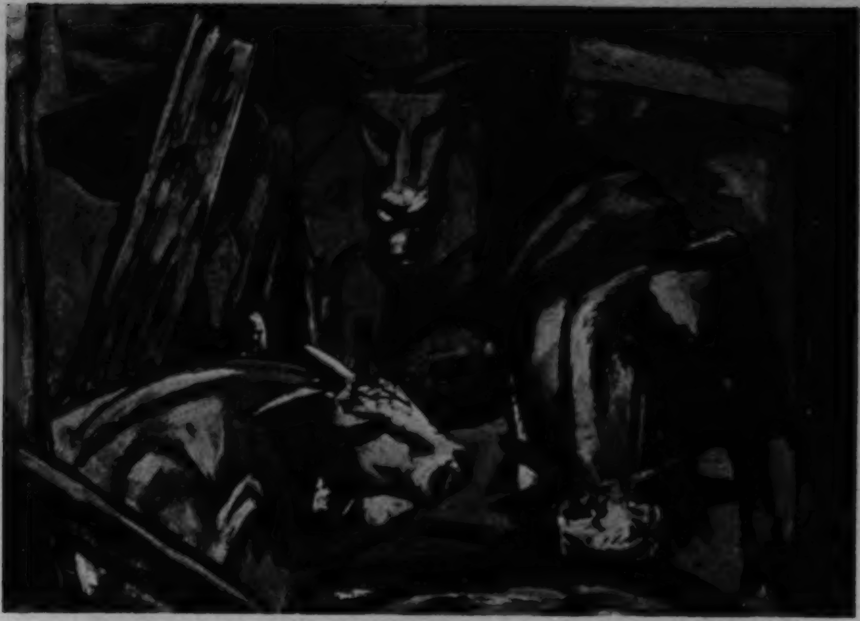
Lent by Mr. and Mrs. Joseph Pulitzer, Jr., St. Louis



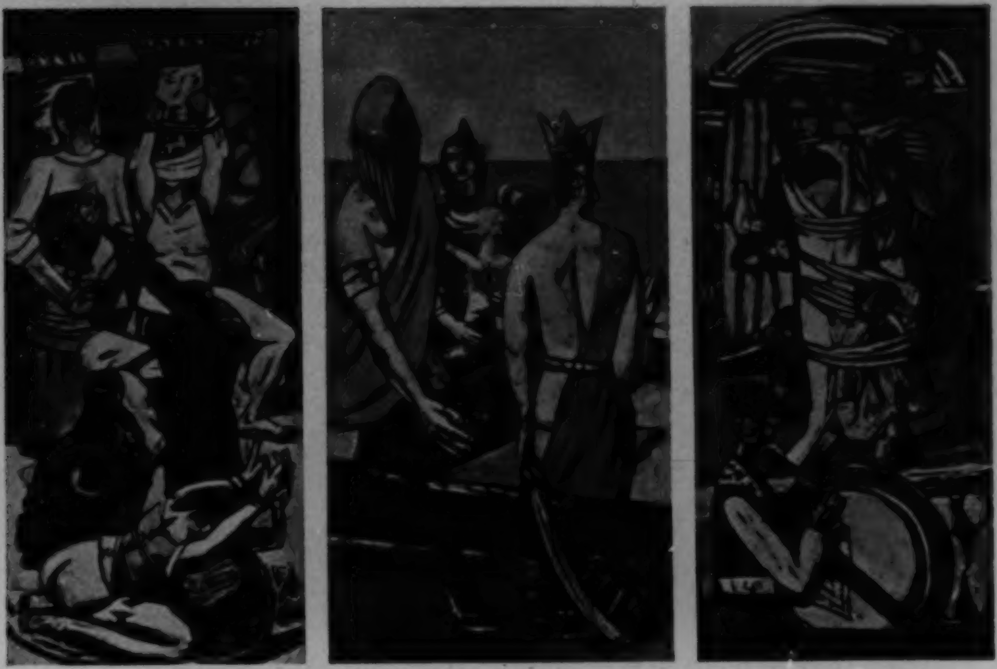
[18] *Cabana, 1928*



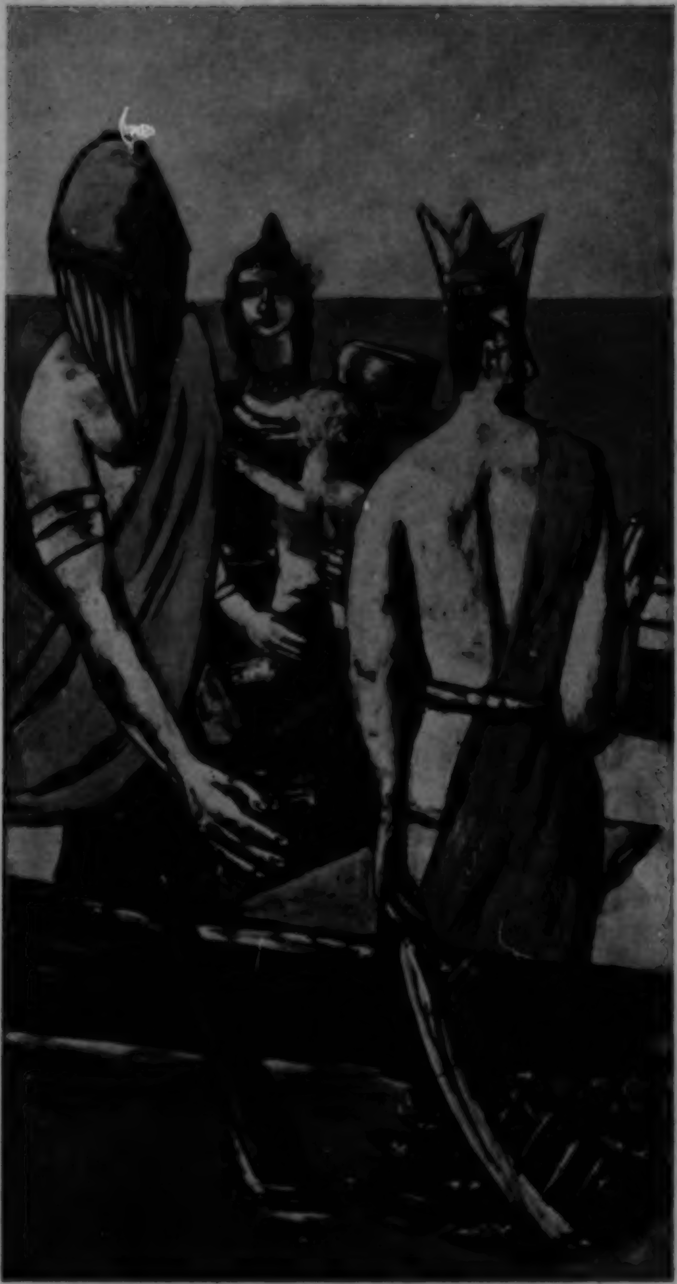
[21] *The Skaters, 1932*



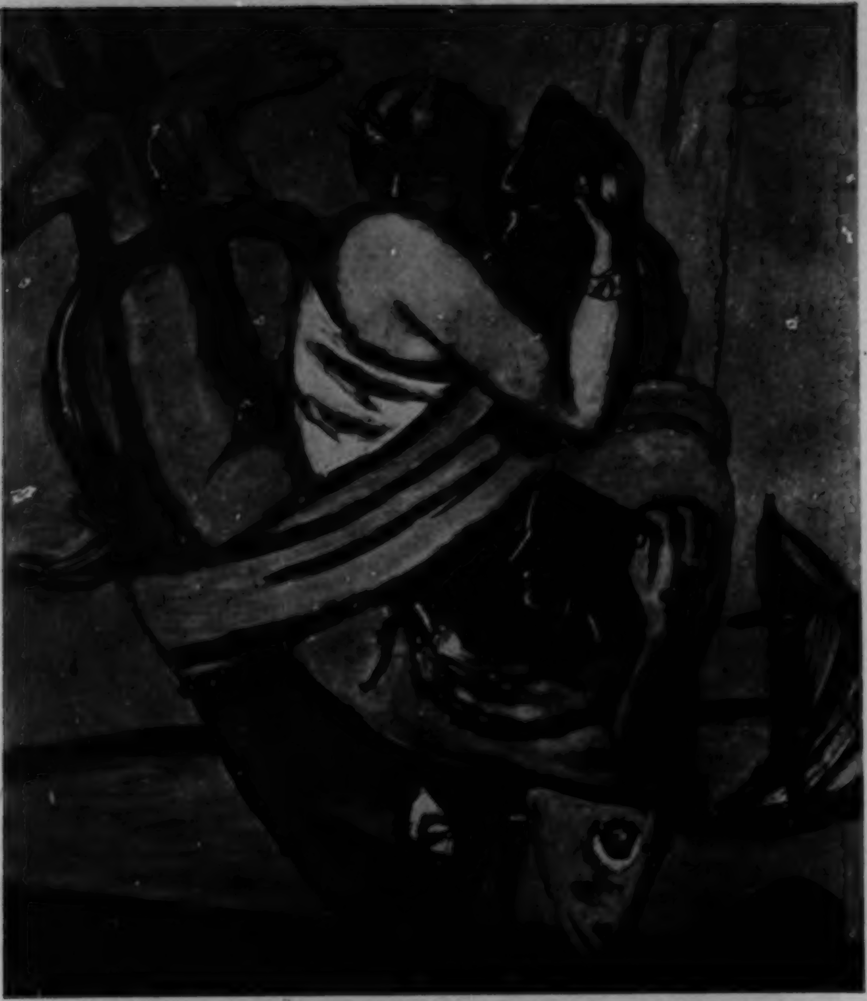
[22] *Cattle in Barn, 1933*



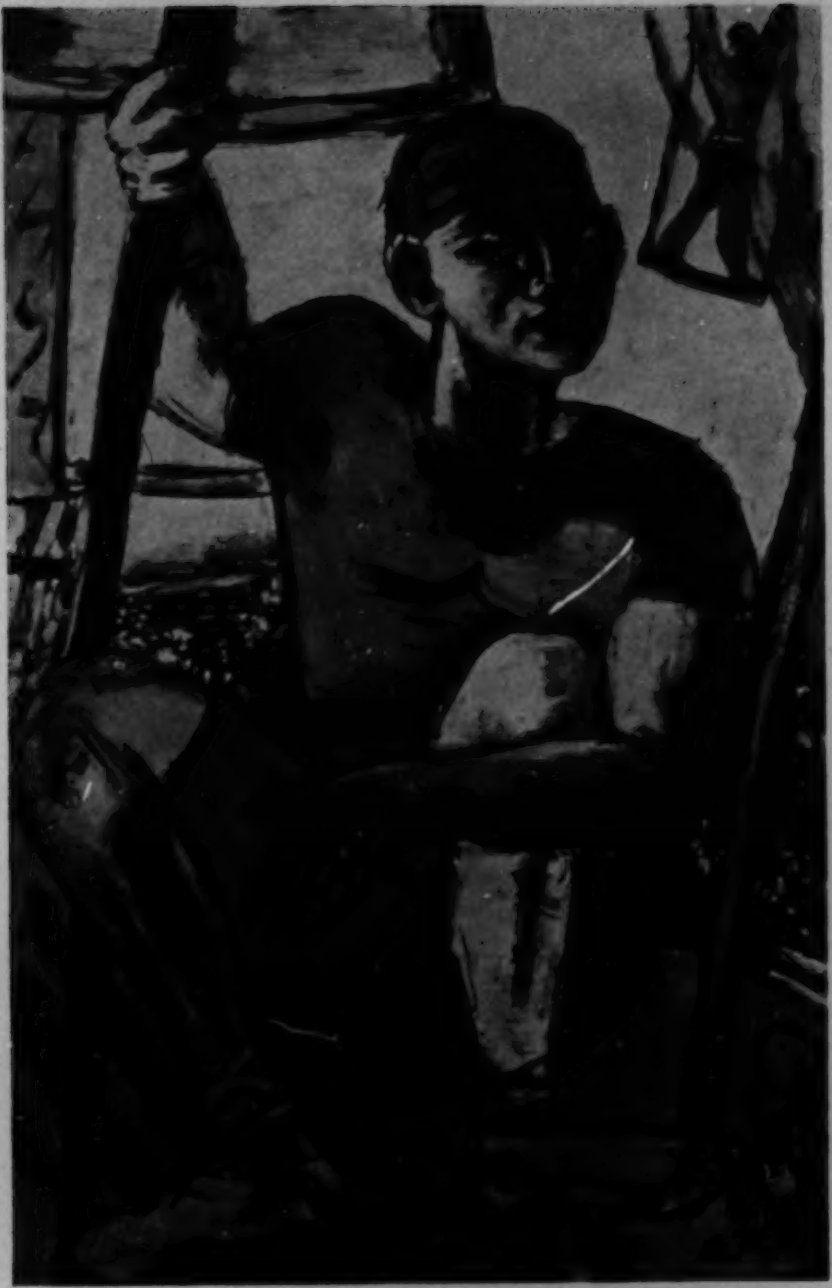
[23] *Departure (triptych), 1932-35.* Lent by the Museum of Modern Art, New York



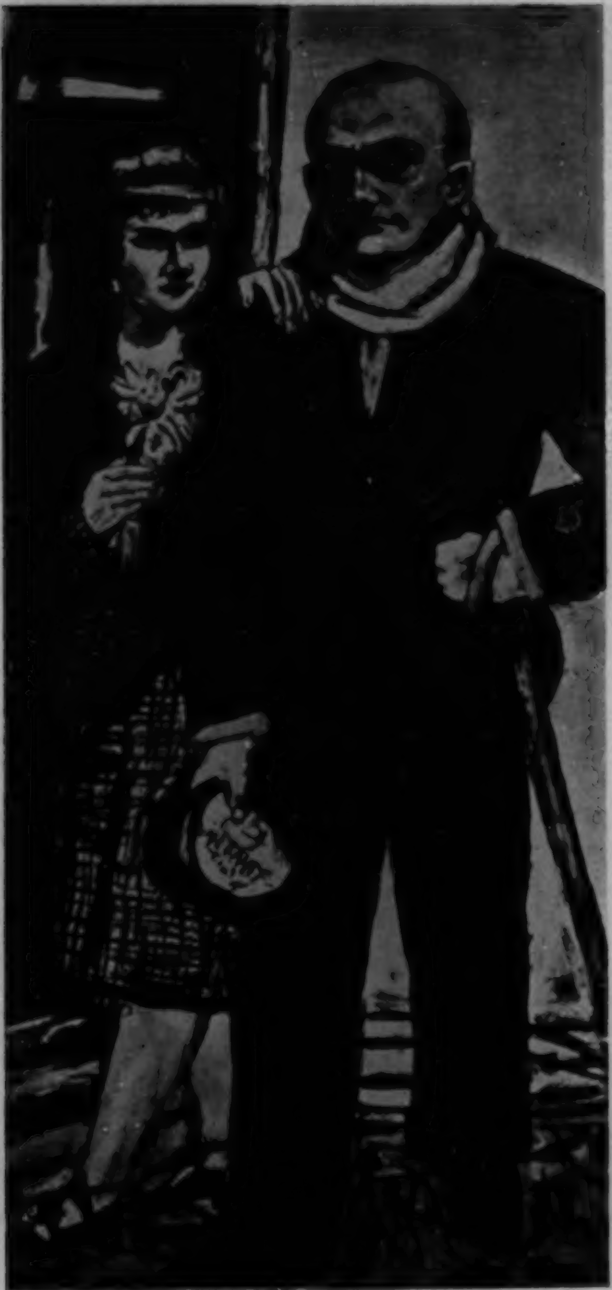
[23] *Departure (detail)*



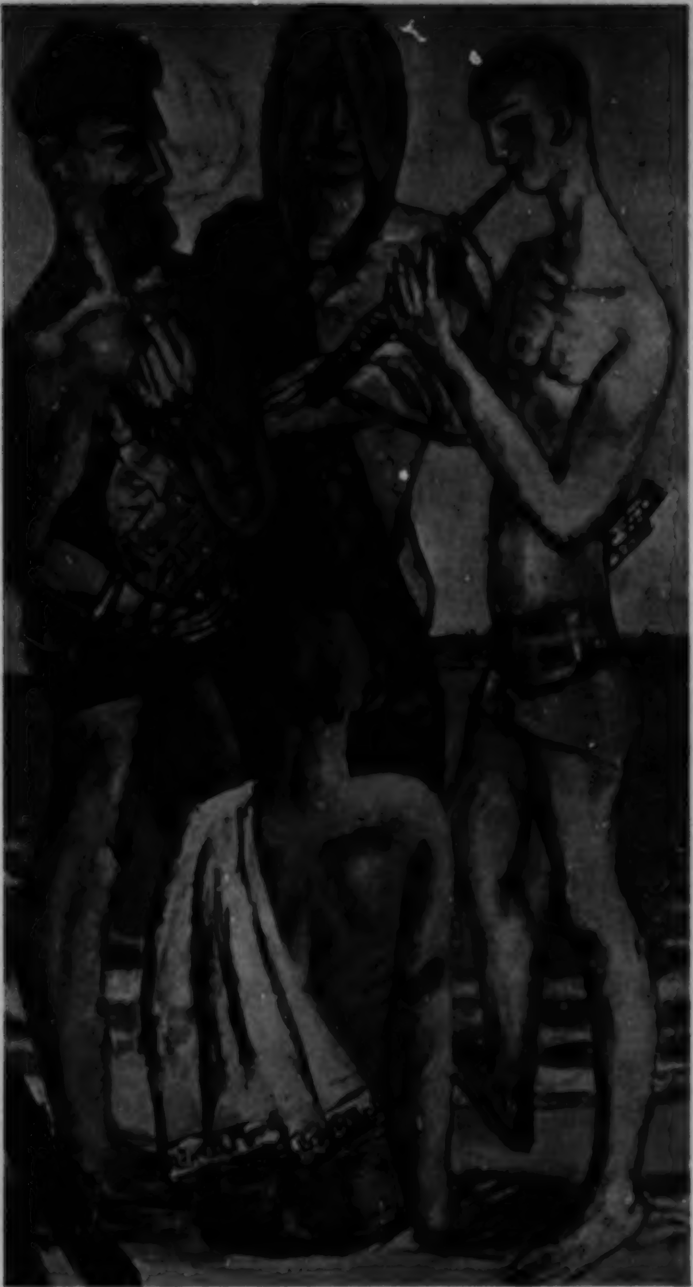
[24] *Man and Woman, 1934.*
Lent by Mr. and Mrs. Stephan Lackner, Santa Barbara



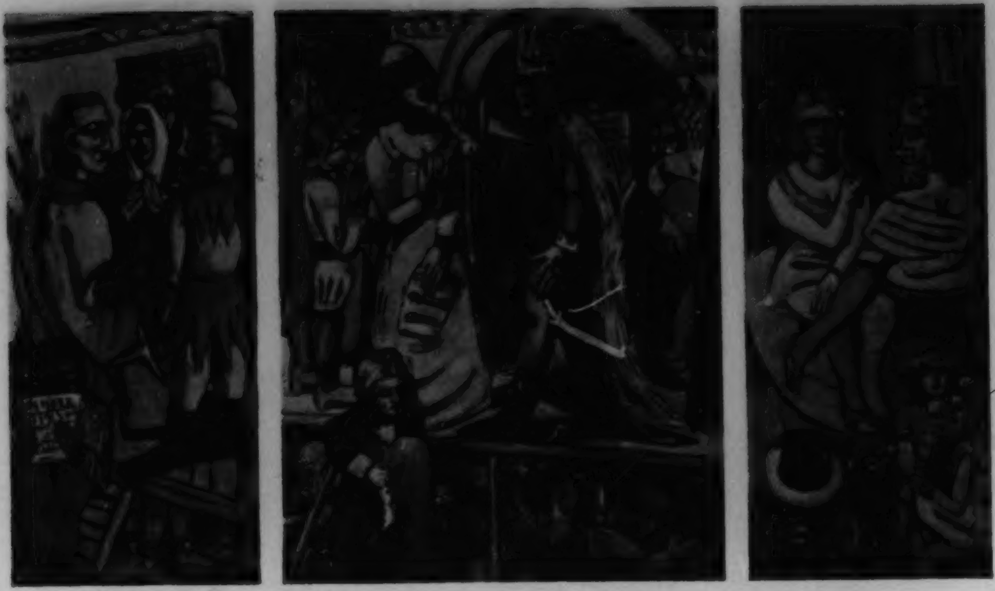
[28] *Acrobat on Trapeze, 1940.*
Lent by Mr. and Mrs. Frederick A. P. Zimmermann, New York



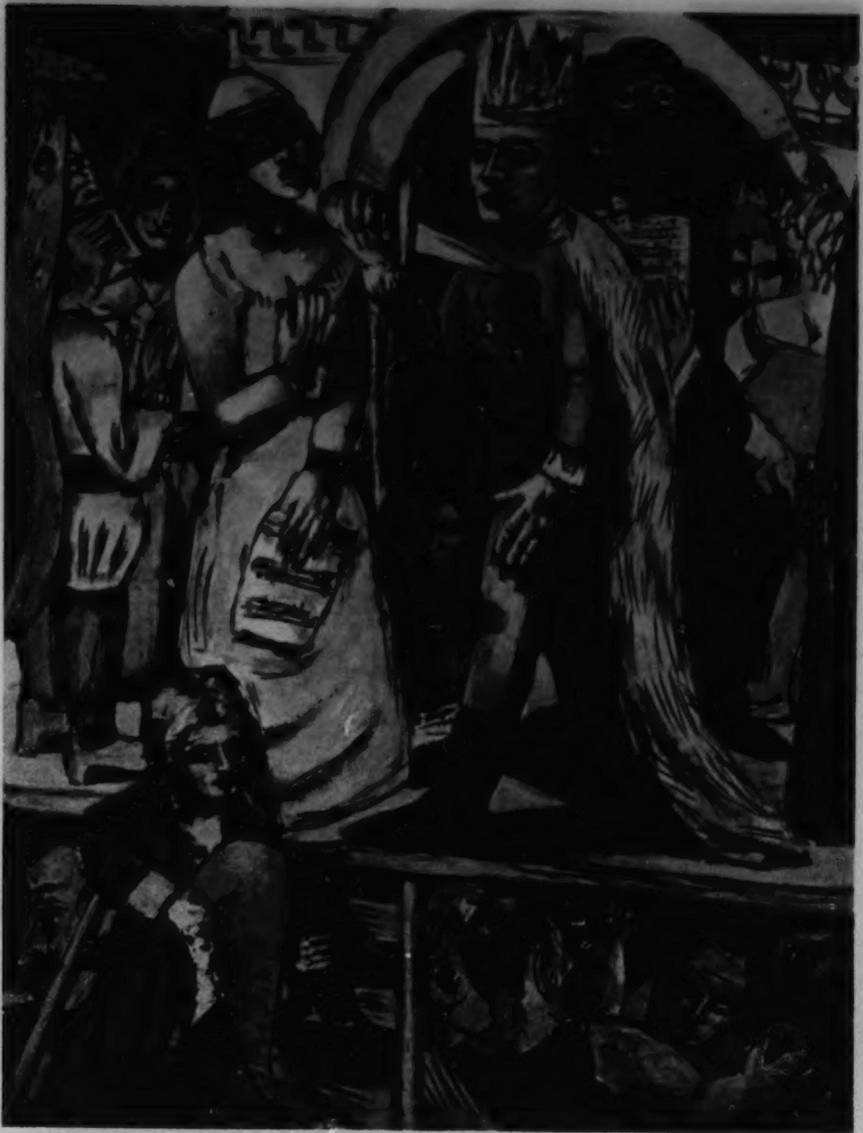
[29] *Double Portrait, 1941.*
Lent by the Stedelijk Museum, Amsterdam, Holland



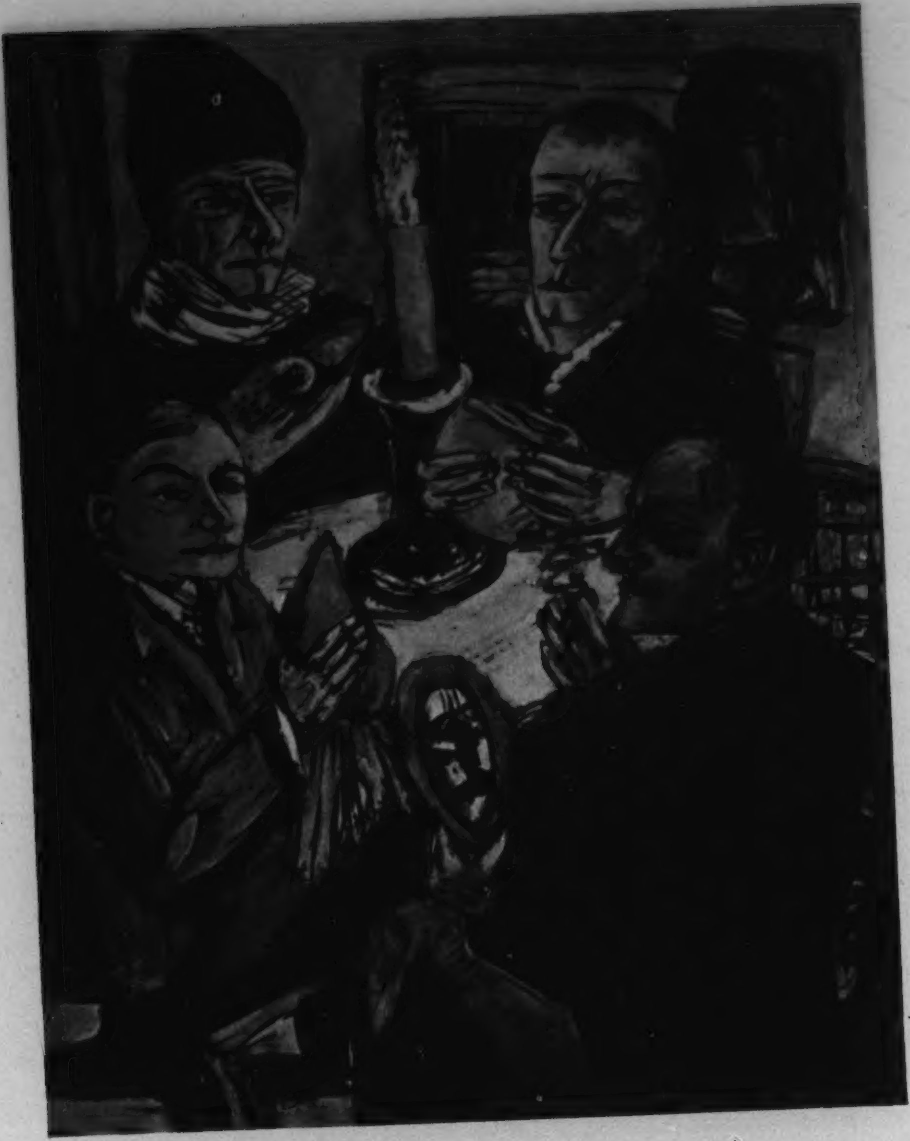
[31] *Young Men by the Sea, 1943.*
Lent by the City Art Museum of St. Louis



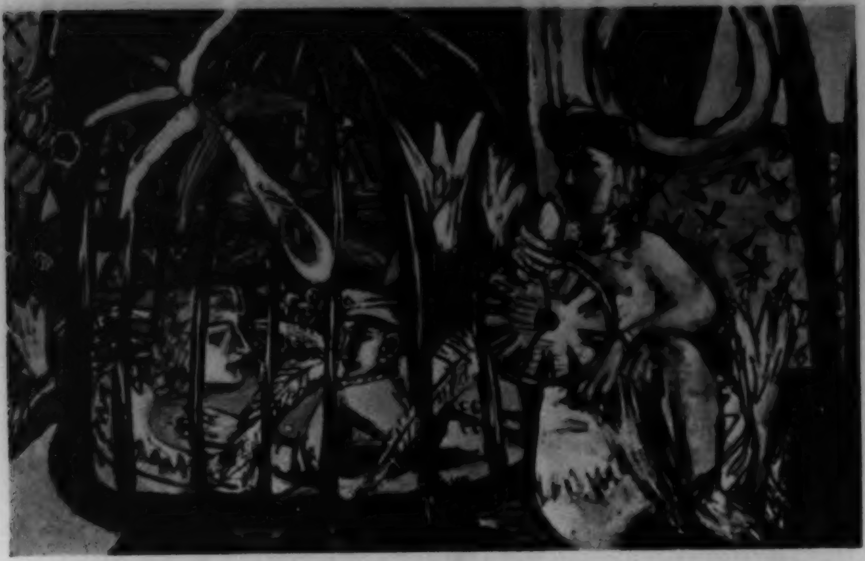
[30] *The Actors (triptych), 1941-42.*
Lent by Miss Lois Orswell, Narragansett



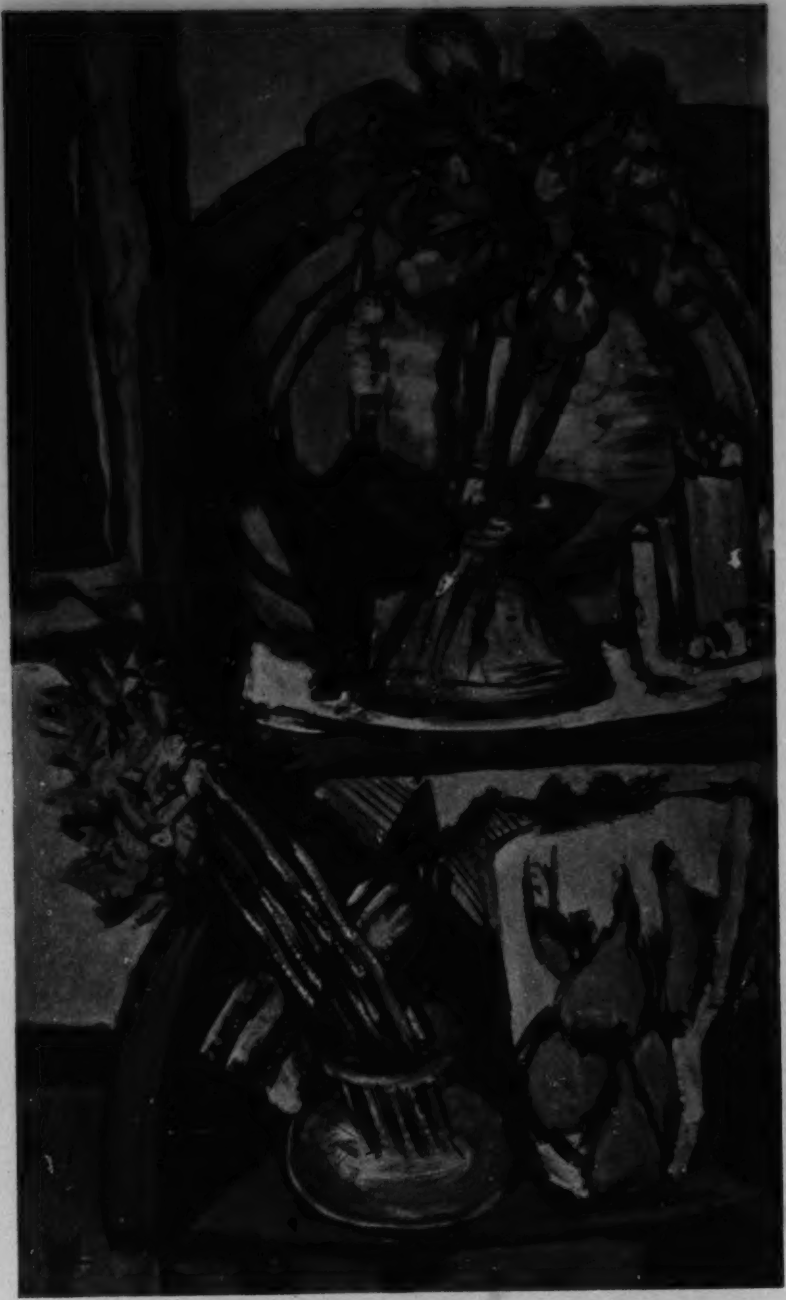
[30] *The Actors (detail)*



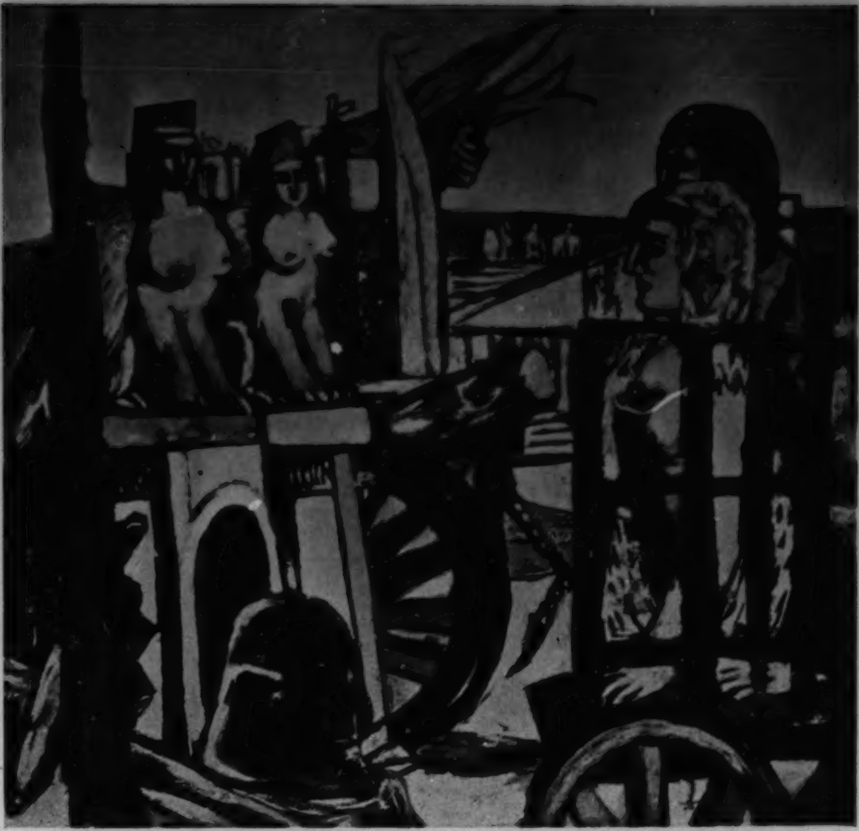
[32] *Four Men Around a Table, 1943.*
Lent by Washington University, St. Louis



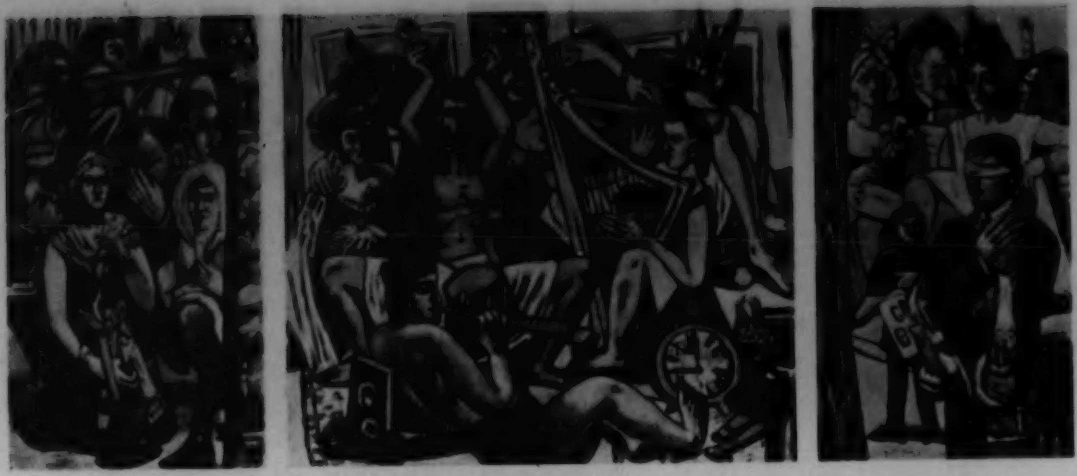
[33] *Soldier's Dream, 1943.*
Lent by Mr. and Mrs. Frederick V. Ferber, Englewood



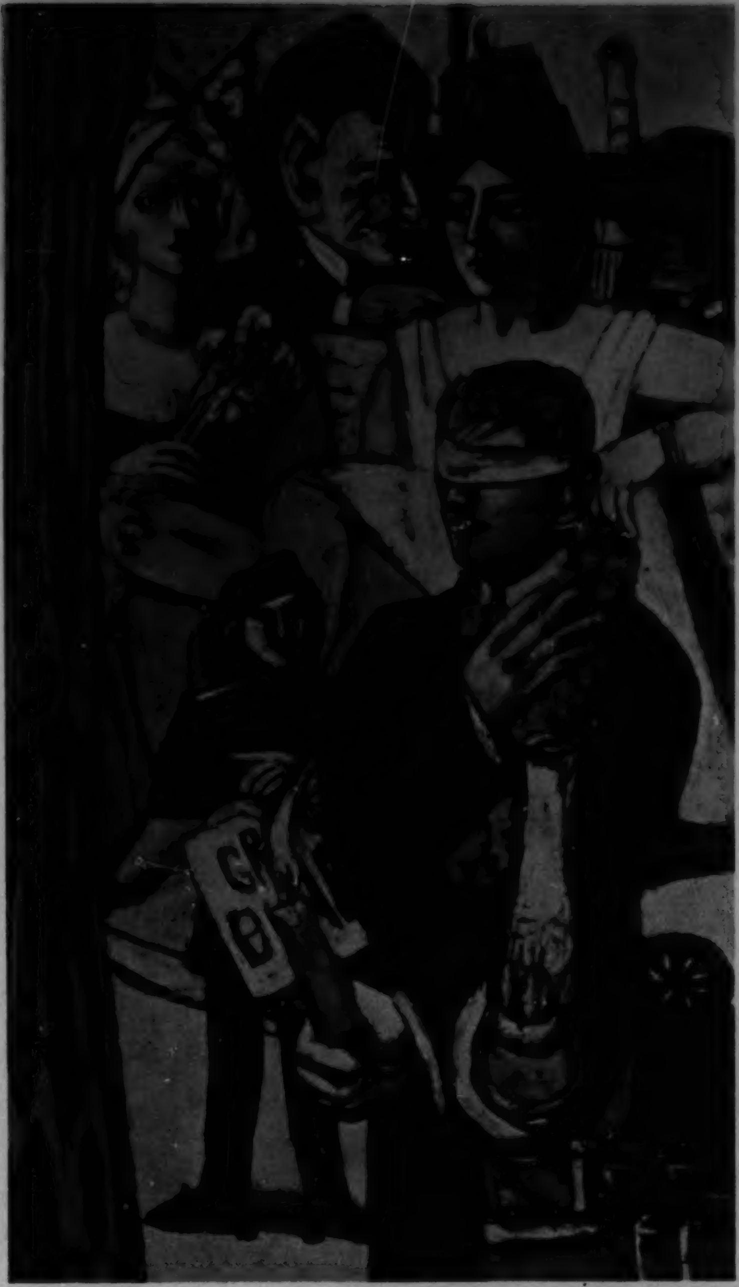
[34] *Still Life with Flowers, 1944.*
Lent by Mr. and Mrs. Perry T. Rathbone, St. Louis



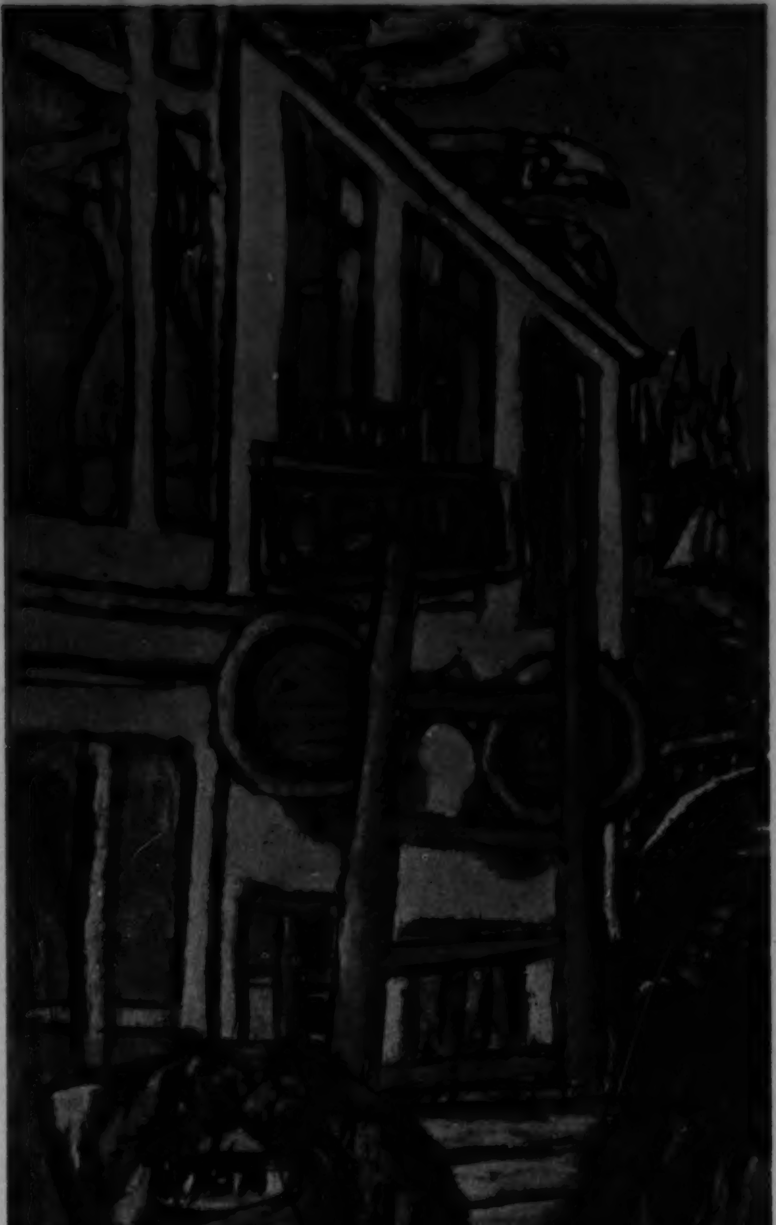
[36] *The Removal of the Sphinxes, 1945.* Lent by Paul Cassirer & Co., Amsterdam



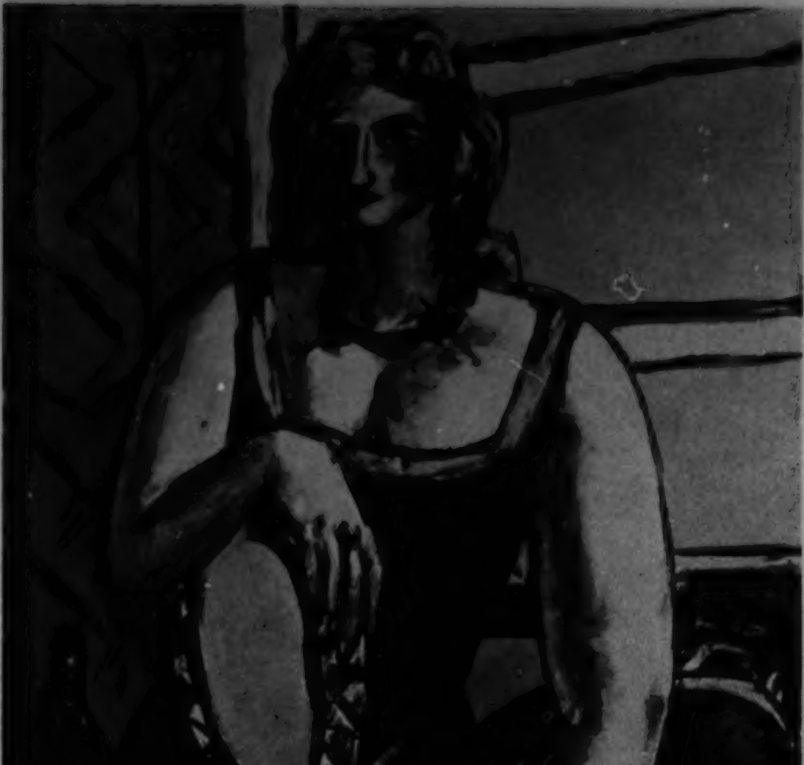
[37] *Blindman's Buff (triptych), 1945.* Lent by the Artist



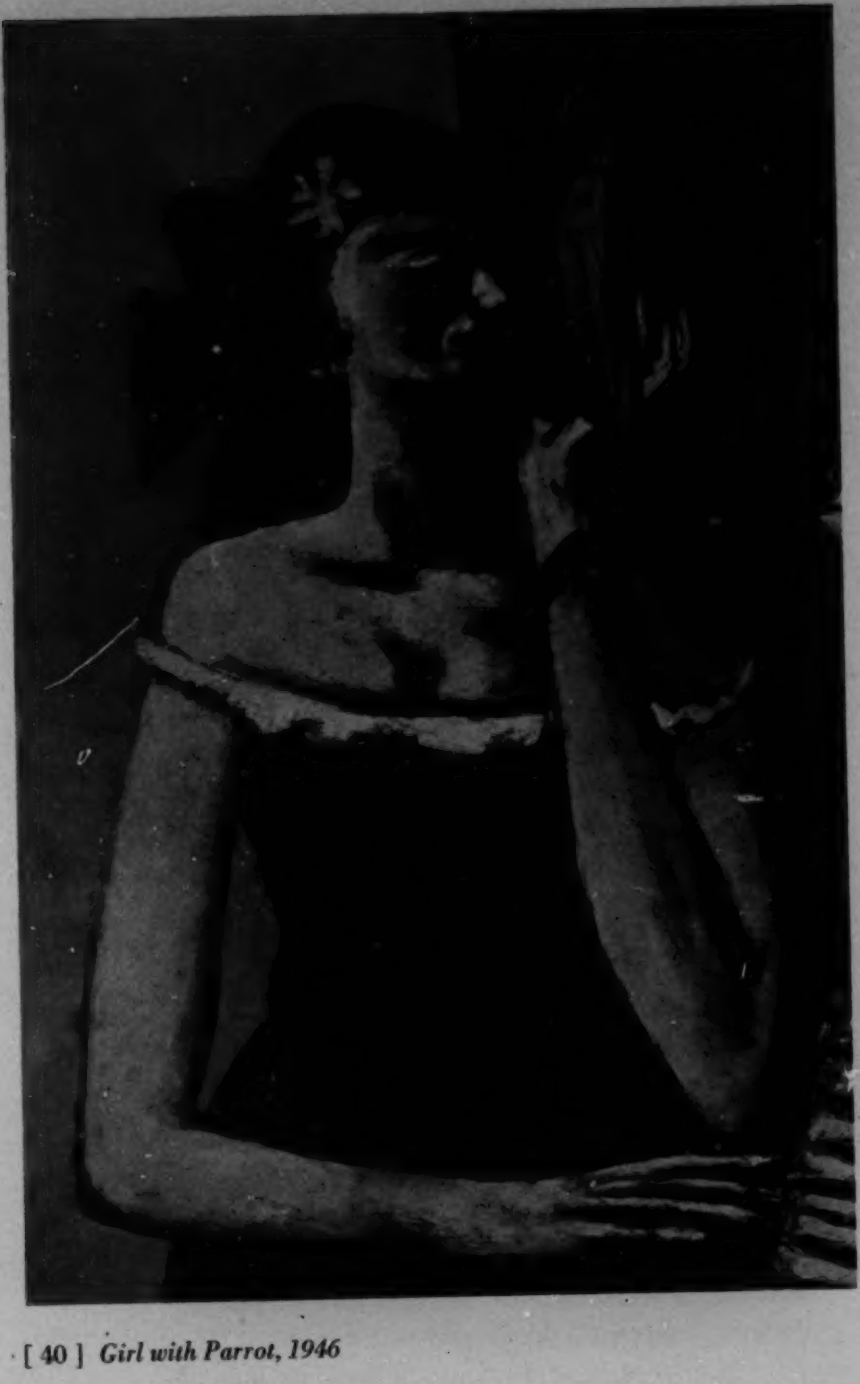
[37] *Blindman's Buff (detail)*



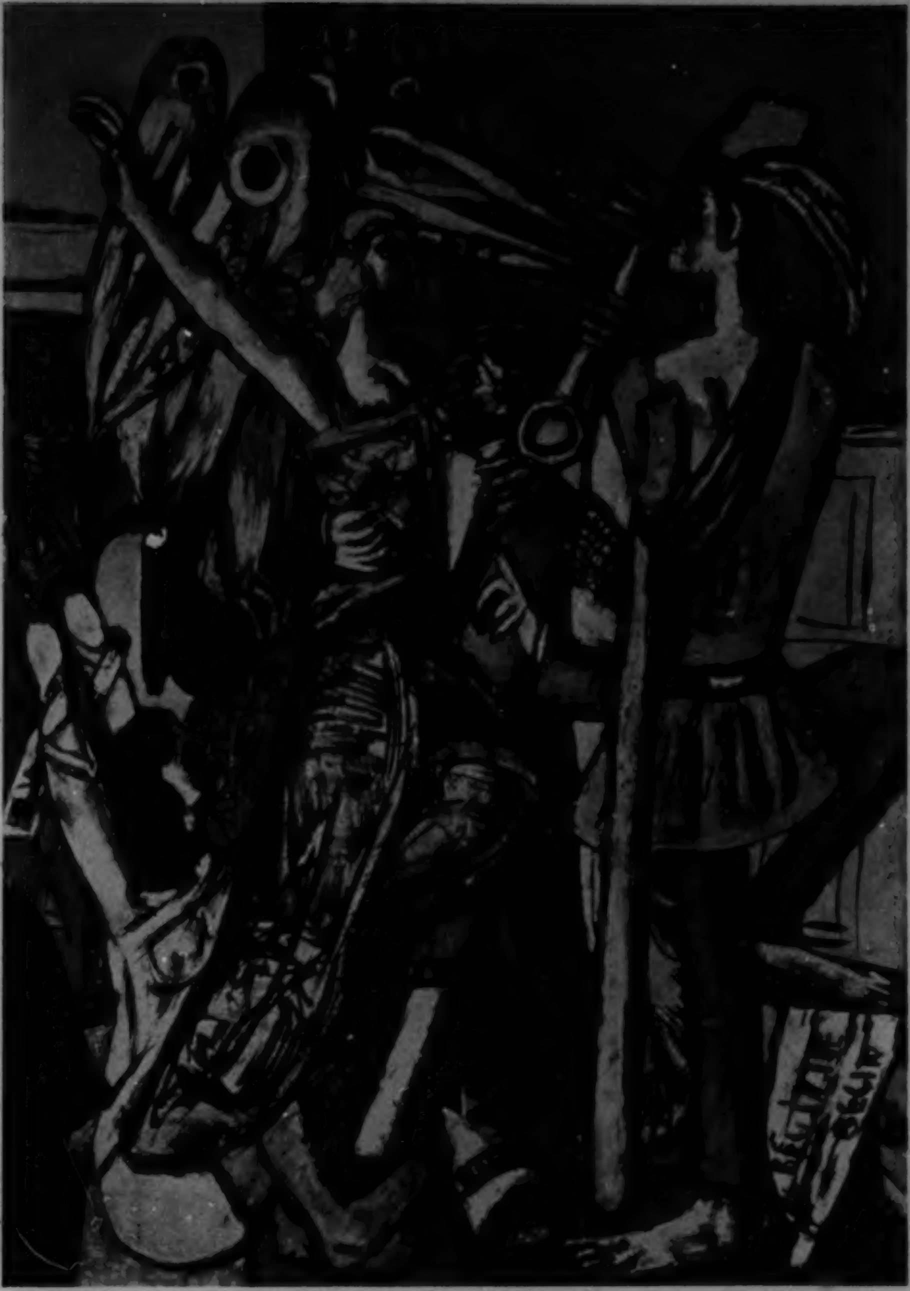
[38] *Genius, 1945.* Lent by Mr. and Mrs. Hanns Swarzenski, Princeton



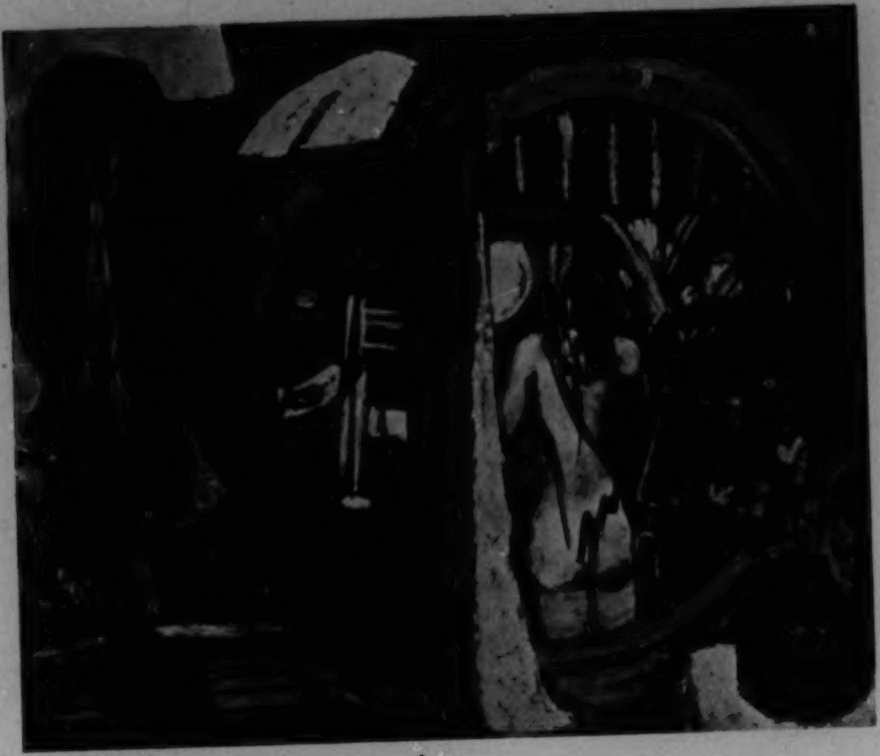
[39] *Dancer with Tambourine, 1946.*
Lent by Mr. and Mrs. Henry R. Hope, Bloomington



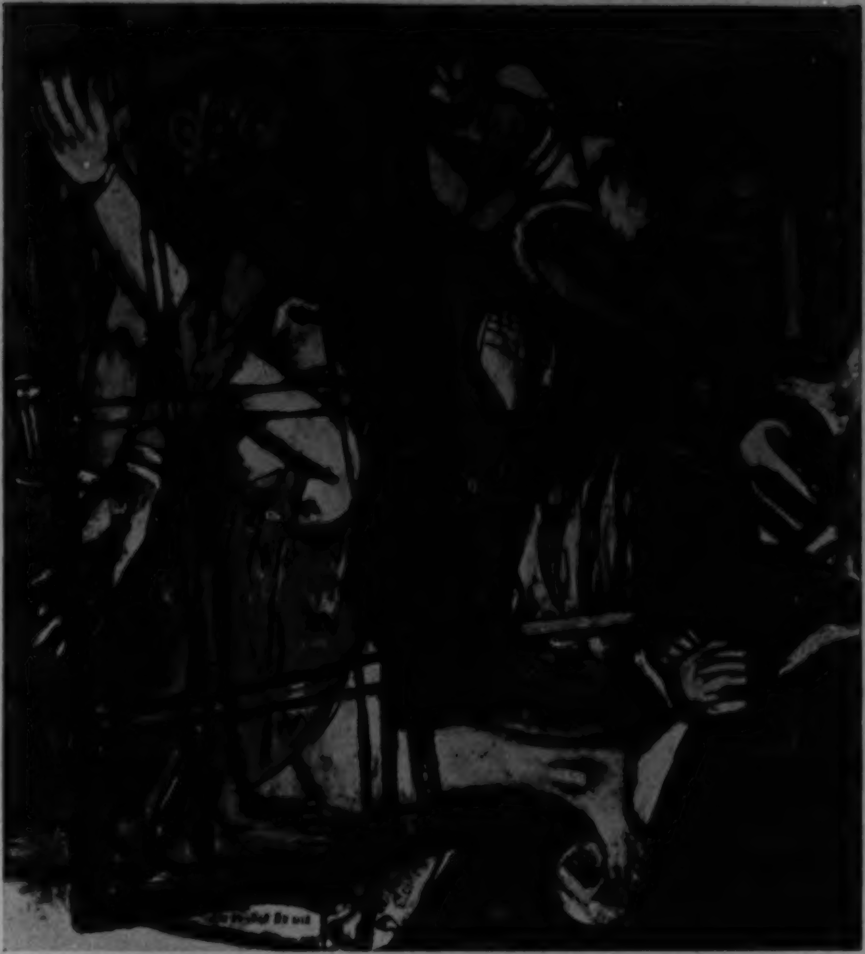
[40] *Girl with Parrot, 1946*



[41] *Begin the Beguine, 1946.*
Lent by the Museum of Art, University of Michigan, Ann Arbor



[42] *Studio Corner, 1946.* Lent by Mr. Curt Valentin, New York



[43] *The Mill, 1947.* Lent by the Buchholz Gallery, New York

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Published on microfiche by:

Chadwyck-Healey Ltd
20 Newmarket Road
Cambridge CB5 8DT
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1978

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

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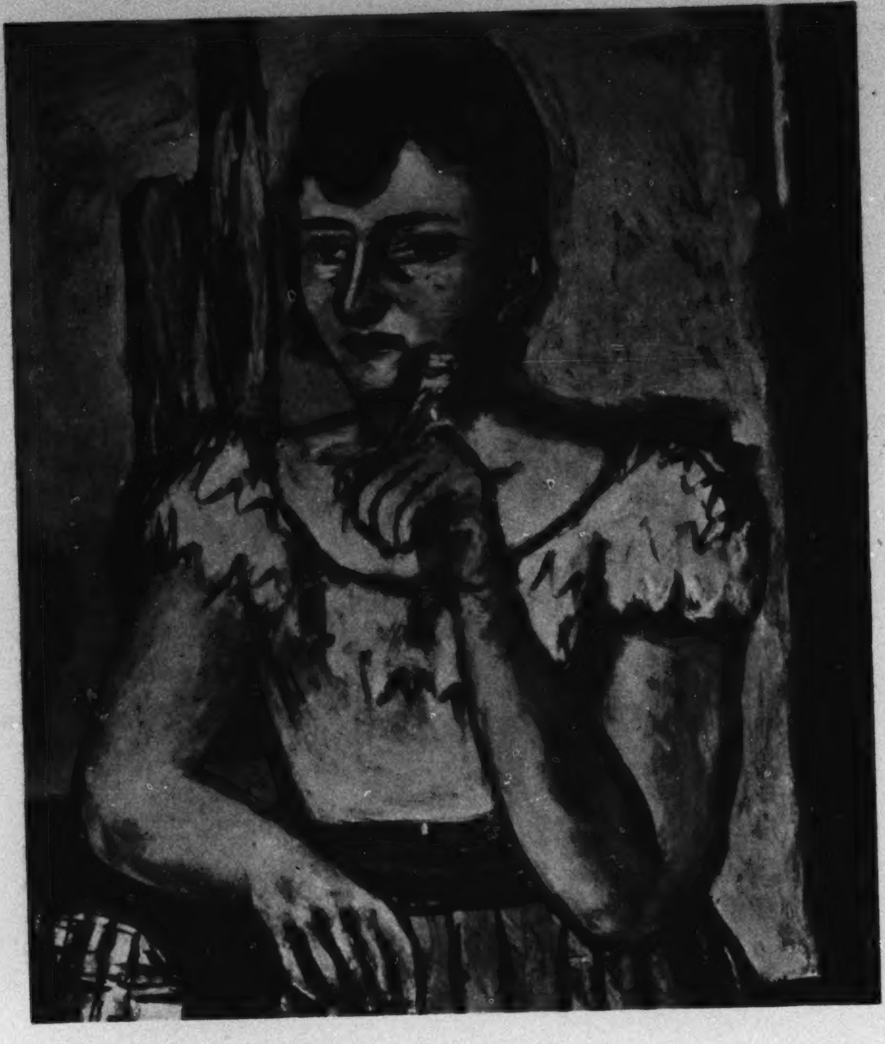
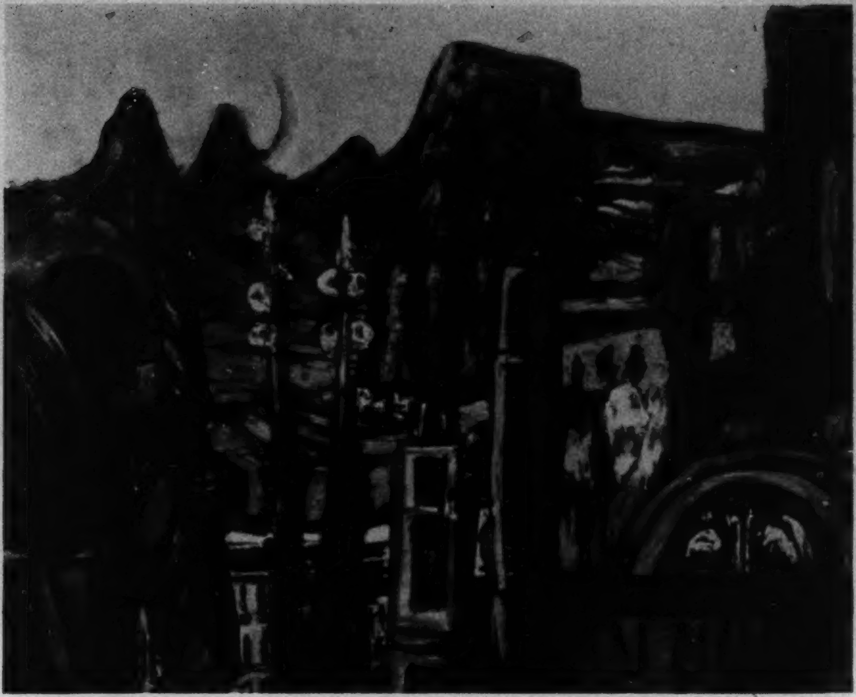
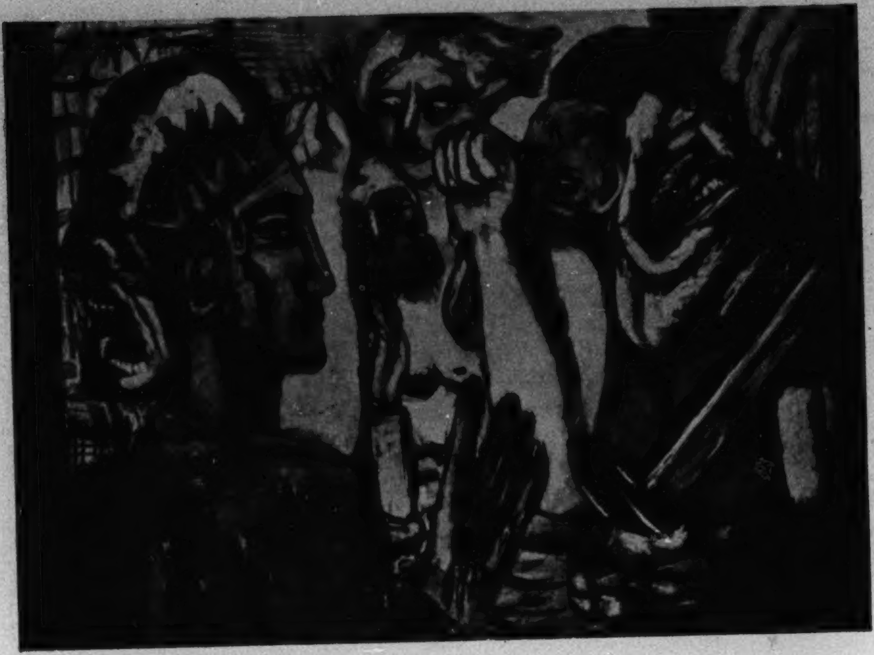


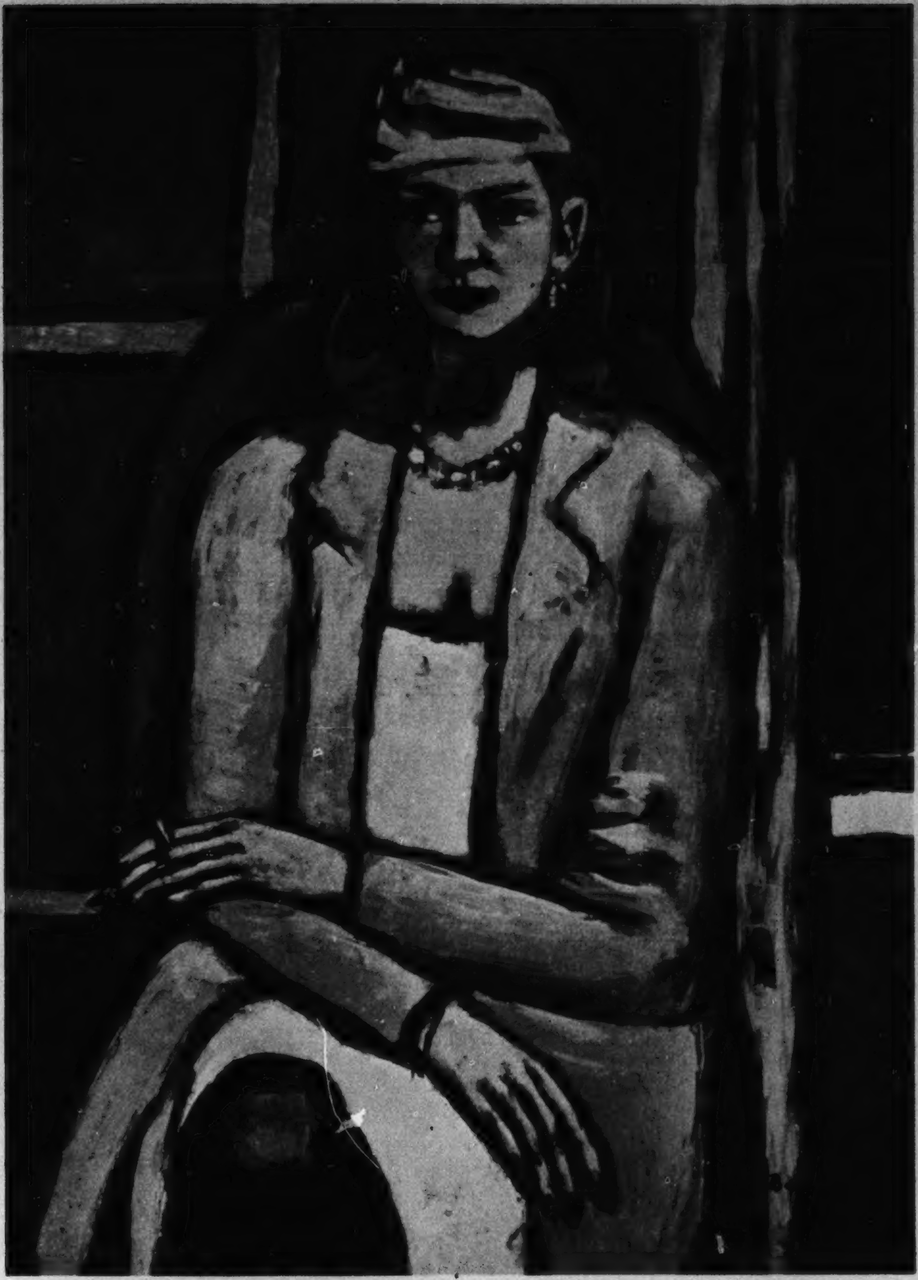
[44] *Portrait of Euretta, 1947*. Anonymous loan



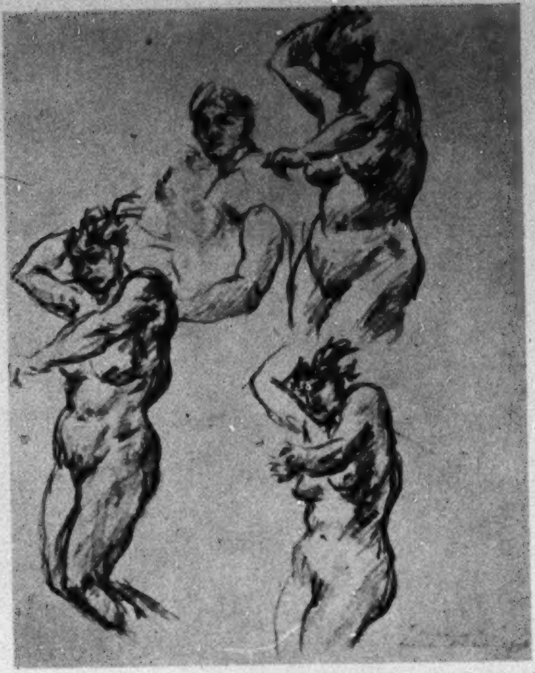
[45.] *Pau de St. Jannes, 1947*



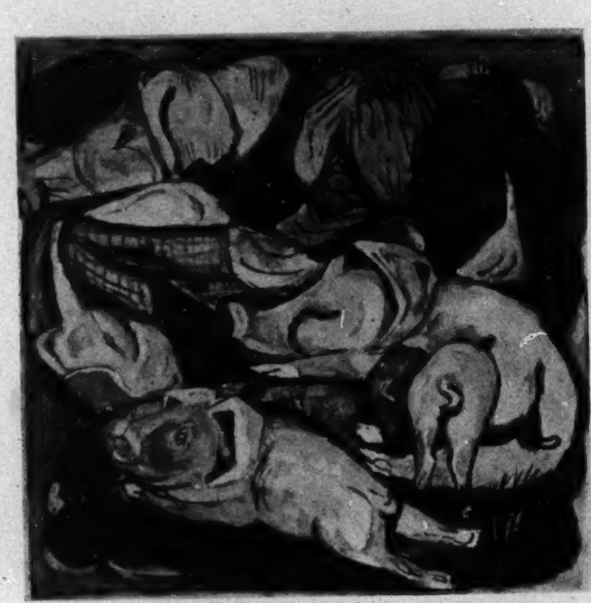
[46] *Christ in Limbo, 1948*



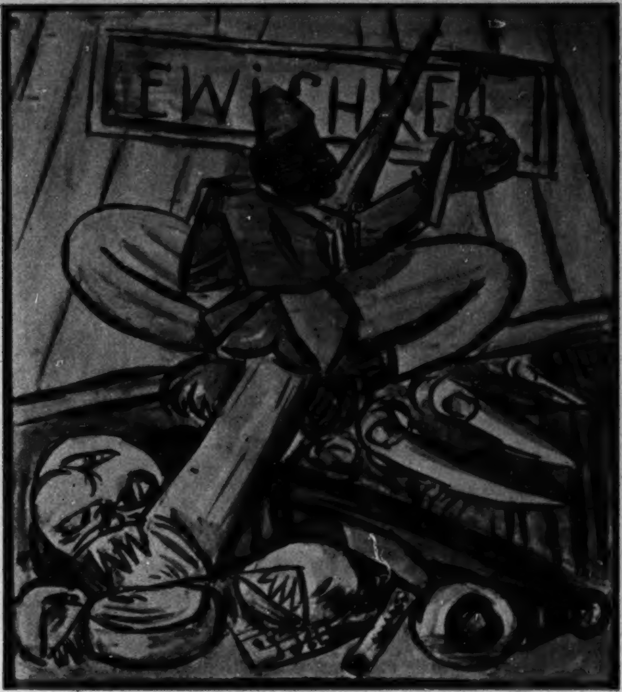
[47] *Portrait of Quappi in Turban, 1948*



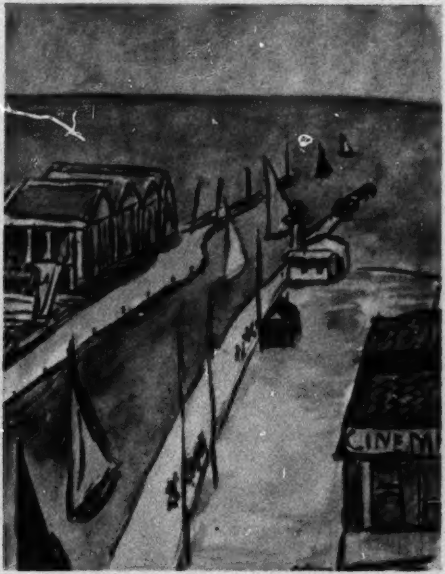
[49] *Study for "Battle of the Amazons," 1909*



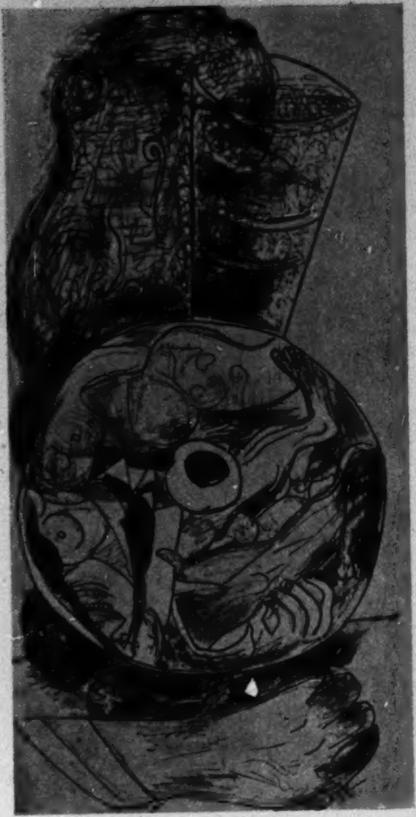
[55b] *The Prodigal Son Among Swine, 1921.*
Lent by the Museum of Modern Art, New York



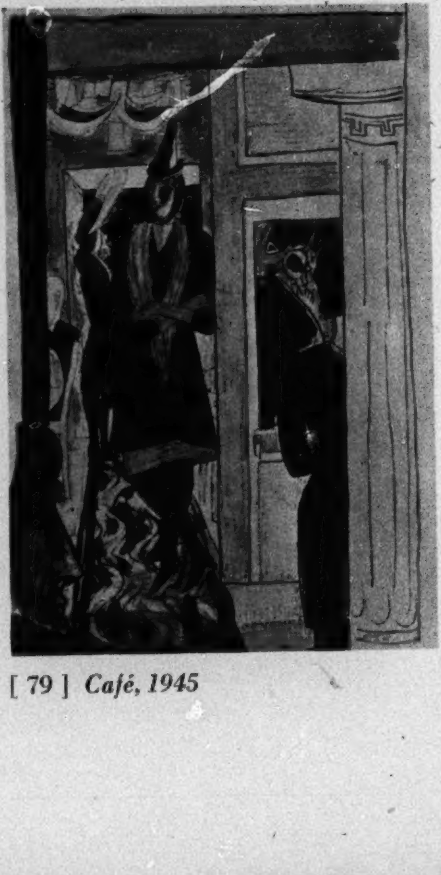
[68] *Eternity, 1936.*
Lent by Mr. Richard S. Davis, Minneapolis



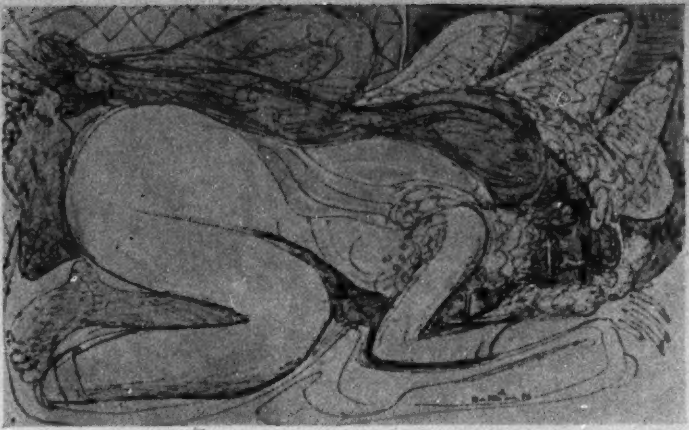
[69] ***Boat Dock on the Riviera, 1938***



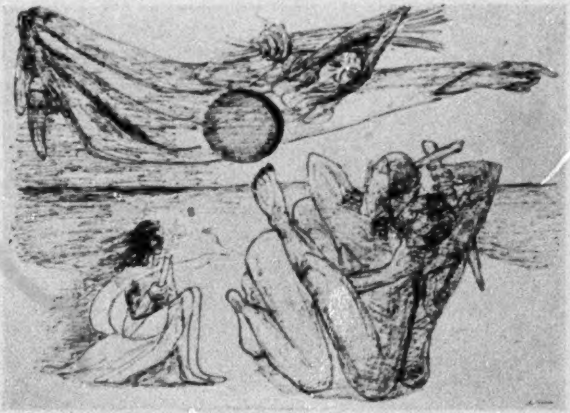
[77] *Mirror, 1945*



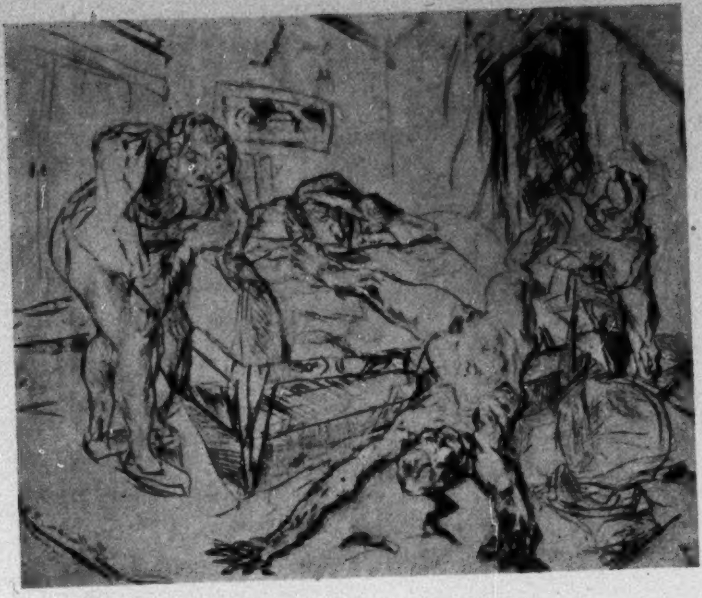
[79] *Café, 1945*



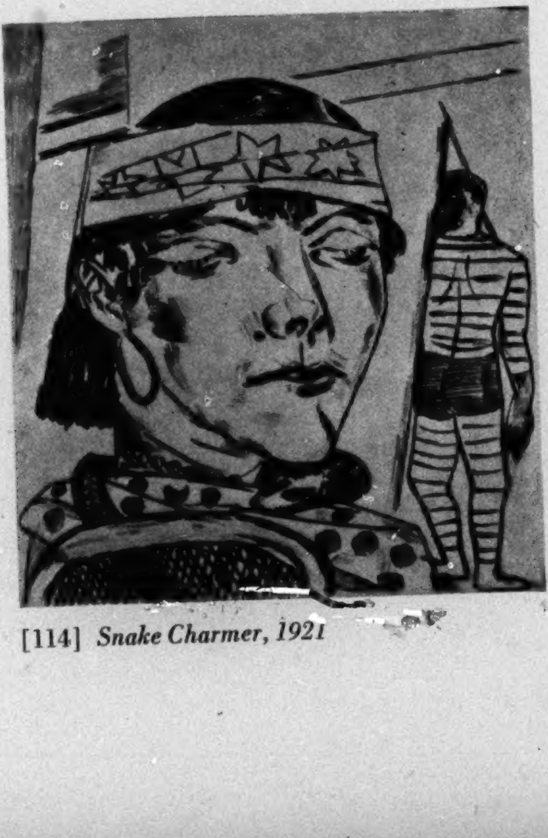
[82] *Jupiter and Jocasta, 1946*



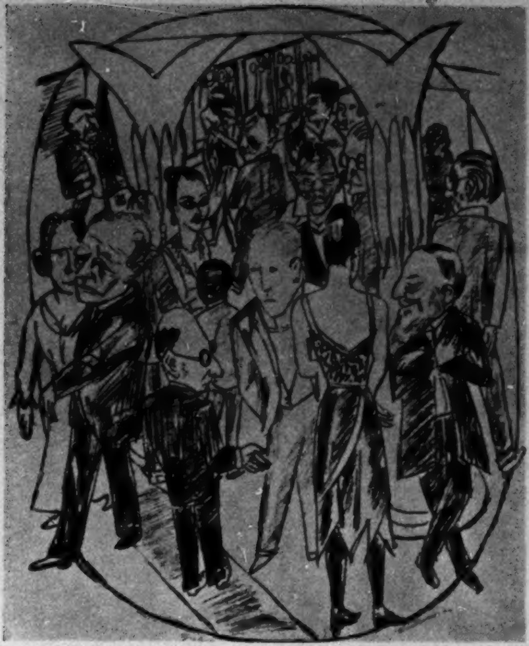
[84] *Father Christmas, c. 1946.*
Lent by the City Art Museum of St. Louis



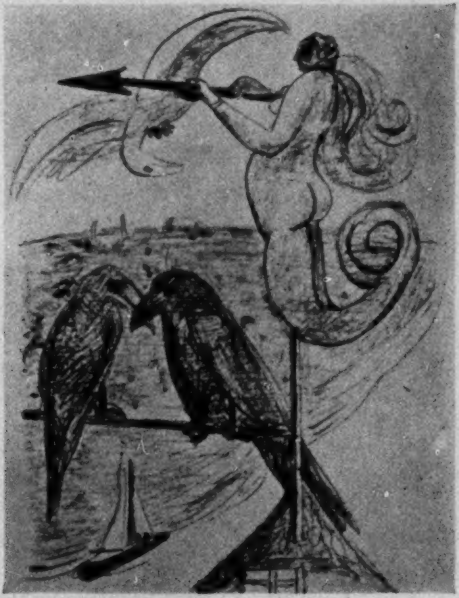
[98] *The Night, 1914*



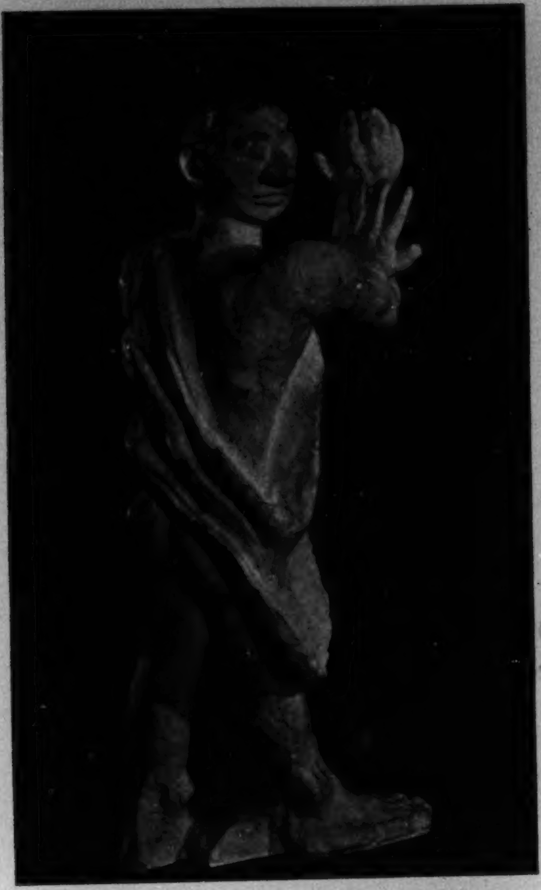
[114] *Snake Charmer, 1921*



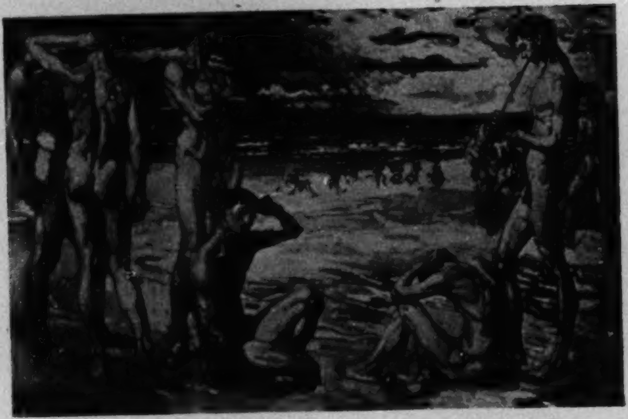
[121] *Foyer, 1922*



[131] *Weather-Vane, 1946*



Man in the Dark, Plaster, 1934 (not in exhibtion)



Young Men by the Sea, 1905.
(not in exhibition, compare with 31)

ACKNOWLEDGMENT

The unfailing kindness and generosity of numerous individuals has made this exhibition possible. A debt of gratitude is owing to all the private lenders of paintings listed below as well as to the following museum directors: Jhr. W. J. H. B. Sandberg of Amsterdam, Mr. Jean Paul Slusser of Ann Arbor, Dr. Charles L. Kuhn of Cambridge, Mr. Alfred H. Barr, Jr., of New York, The Trustees of the Portland Art Museum and Dr. H. W. Janson of St. Louis.

Special thanks are due to the Artist and Mrs. Beckmann for providing much of the information contained in this catalogue; to Dr. Helmut Lütjens of Amsterdam for assistance abroad; to Mr. J. B. Neumann of New York for valuable suggestions and assistance with the bibliography; to Mr. Curt Valentin of New York for invaluable help in the preparation of the catalogue.

LIST OF LENDERS

The exhibition has been selected from the following collections: Stedelijk Museum, Amsterdam, Holland; Museum of Art, University of Michigan, Ann Arbor; Germanic Museum, Harvard University, Cambridge; Museum of Modern Art, New York; Portland Art Museum, Portland, Oregon; City Art Museum of St. Louis; Washington University, St. Louis.

The Artist; Buchholz Gallery, New York; Paul Cassirer & Company, Amsterdam, Holland; Miss Lois Orswell, Narragansett, Rhode Island; Mr. Richard S. Davis, Minneapolis, Minnesota; Mr. and Mrs. Frederick V. Ferber, Englewood, New Jersey; Mr. Benno Elkan, London, England; Dr. F. H. Hirschland, New York; Mr. and Mrs. Henry R. Hope, Bloomington, Indiana; Mr. and Mrs. Stephan Lackner, Santa Barbara; Mr. J. B. Neumann, New York; Mr. John S. Newberry, Jr., Detroit; Mrs. Irving H. Pardee, New York; Mr. and Mrs. Joseph Pulitzer, Jr., St. Louis; Mr. and Mrs. Perry T. Rathbone, St. Louis; Mr. and Mrs. Hanns Swarzenski, Princeton, New Jersey; Mr. Curt Valentin, New York; Mr. and Mrs. Hudson D. Walker, New York; Mr. Frederick A. P. Zimmerman, New York.

CATALOGUE

OILS

*Denotes illustration

*1 *Portrait of the Artist's Mother* 1906
30½" x 27½"
Lent by the Artist

2 *Seated Woman* 1911
29¾" x 25¾"
Study for the double portrait, *Liebespaar*
Lent by the Artist

*3 *Self-Portrait* 1912
18" x 17"
Lent by Mr. Curt Valentin, New York

*4 *The Street* 1913
67" x 28½"
Lent by the Artist

5 *The Deposition* 1917
59¼" x 50½"
Formerly Collection Staedel'sches Kunstinstitut, Frankfort
Lent by the Buchholz Gallery, New York

*6 *Christ and the Woman Taken in Adultery* 1917
59" x 50½"
Formerly Collection Kunsthalle, Mannheim
Lent by the Buchholz Gallery, New York

*7 *Family Picture* 1920
25½" x 39⅝"
Lent by the Museum of Modern Art, New York. Gift of Mrs. John D. Rockefeller, Jr.

*8 *Dream* 1921
71" x 35"
Lent by Mr. Benno Elkan, London, England

*9 *Landscape with Factory* 1922
26" x 40"
Lent by Mr. J. B. Neumann, New York

*10 *Self-Portrait with Cigarette* 1923
23½" x 15¾"
Lent by Dr. F. H. Hirschland, New York

*11 *Still Life with Fish and Pinwheel* 1923
23¾" x 15¾"
Lent by Mr. and Mrs. Hudson D. Walker, New York

*12 *Galleria Umberto* 1925
44½" x 19¾"

13 *The Bark* 1926
Formerly Collection National Galerie, Berlin

14 *Portrait of a Turk* 1926
26¼" x 17¾"

15 *Old Actress* 1926
39" x 27½"
Lent by Mrs. Irving H. Pardee, New York

*16 *Portrait of Zeretelli* 1927
55¼" x 37¾"
Lent by Mr. and Mrs. Joseph Pulitzer, Jr., St. Louis.

17 *Self-Portrait in Tuxedo* 1927
56" x 38"
Formerly Collection National Galerie, Berlin
Lent by the Germanic Museum, Harvard University, Cambridge

*18 *Cabana* 1928
27¾" x 33¾"

19 *Portrait of Mme. Tessier in Amphitrion* 1929
57½" x 35"

20 *Society* 1931
43" x 69"

*21 *The Skaters* 1932
50½" x 38½"

*22 *Cattle in Barn* 1933
34" x 46½"
Formerly Collection National Galerie, Berlin

*23 *Departure (triptych)* 1932-35
Center panel: 84¾" x 45¼"
Side panels: 84¾" x 39¼"
Lent by the Museum of Modern Art, New York

*24 *Man and Woman* 1934
52" x 45½"
Lent by Mr. and Mrs. Stephan Lackner, Santa Barbara

*25 *The King* 1937
53½" x 39½"
Lent by Mr. and Mrs. Stephan Lackner, Santa Barbara

26 *Self-Portrait with Trumpet* 1938
43½" x 39"
Lent by Mr. and Mrs. Stephan Lackner, Santa Barbara

*27 *Two Spanish Ladies* 1939
43½" x 39¾"
Lent by the Portland Museum of Art, Portland, Oregon

*28 *Acrobat on Trapeze* 1940
57¼" x 35½"
Lent by Mr. and Mrs. Frederick A. P. Zimmermann, New York

*29 *Double Portrait* 1941
76" x 35"
Lent by the Stedelijk Museum, Amsterdam, Holland

*30 *The Actors (triptych)* 1941-42
Center panel: 78½" x 59"
Side panels: 78½" x 33"
Lent by Miss Lois Orswell, Narragansett, Rhode Island

*31 *Young Men by the Sea* 1943
74½" x 39½"
Lent by the City Art Museum of St. Louis

*32 *Four Men Around a Table* 1943
58¼" x 45½"
Lent by Washington University, St. Louis

*33 *Soldier's Dream* 1943
45¾" x 57"
Lent by Mr. and Mrs. Frederick V. Ferber, Englewood, New Jersey

*34 *Still Life with Flowers* 1944
37½" x 22¼"
Lent by Mr. and Mrs. Perry T. Rathbone, St. Louis

35 *City of Brass* 1945
45" x 58¾"
Lent by Paul Cassirer & Co., Amsterdam, Holland

*36 *The Removal of the Sphinxes* 1945
51" x 55"
Lent by Paul Cassirer & Co., Amsterdam, Holland

*37 *Blindman's Buff (triptych)* 1945
Center panel: 81" x 90"
Side panels: 75½" x 43¼"
Lent by the Artist

*38 *Genius* 1945
37½" x 21¾"
Lent by Mr. and Mrs. Hanns Swarzenski, Princeton, New Jersey

*39 *Dancer with Tambourine* 1946
57½" x 35"
Lent by Mr. and Mrs. Henry R. Hope, Bloomington, Indiana

*40 *Girl with Parrot* 1946
37¼" x 33¾"

*41 *Begin the Beguine* 1946
69" x 47"
Lent by the Museum of Art, University of Michigan, Ann Arbor

*42 *Studio Corner* 1946
38⅝" x 47¼"
Lent by Mr. Curt Valentin, New York

*43 *The Mill* 1947
54¾" x 51¼"
Lent by the Buchholz Gallery, New York

*44 *Portrait of Euretta* 1947
37" x 31"
Anonymous loan

*45 *Pau de St. Jannes* 1947
31½" x 39¼"

*46 *Christ in Limbo* 1948
31" x 42¾"

*47 *Portrait of Quappi in Turban* 1948
42¾" x 31"

DRAWINGS AND WATERCOLORS

Unless otherwise noted, the drawings and watercolors are lent by the Artist and the Buchholz Gallery, New York. Most of the prints and all of the books, except *Die Apokalypse*, are lent by Mr. J. B. Neumann, New York.

48 *Le Début* 1906
7½" x 10½"
Pencil

*49 *Study for "Battle of the Amazons"* 1909
5½" x 6½"
Pencil and pen and ink

*50 *Study for "The Crucifixion"* 1909
8" x 9"
Pen and ink

51 *Horse* 1915
11¼" x 6½"
Pen and ink

*52 *Study for "The Deposition"* 1917
8½" x 6½"
Pen and ink

53 *Communist Levy* 1918
6⅝" x 10¼"
Pencil

54 *Study for "Park Landscape"* 1921
14¾" x 11½"
Pencil

*55 *The Prodigal Son* 1921
8½" x 8½"
4 Gouaches
a. The Prodigal Son Among Courtesans. b. The Prodigal Son Among Swine. c. The Return of The Prodigal. d. The Feast of the Prodigal
Lent by the Museum of Modern Art, New York

56 *Resting Woman* 1922
11¾" x 17¾"
Crayon

57 *Street Scene* *1923*
6¼" x 8¼"
Pencil

58 *Sketch for "New Year's Eve"* *1923*
9¼" x 14"
Pencil

59 *Portrait of Fräulein V.* *1923*
19" x 11"
Crayon

60 *Sketch for "Bathing"* *1925*
10" x 8⅛"
Pencil

61 *At the Fair* *1925*
8⅛" x 7"
Pencil

*62 *Boy with Lobster* *1926*
25" x 19"
Charcoal and gouache
Lent by Mr. Richard S. Davis, Minneapolis

63 *Interior with Mirror* *1926*
18" x 24"
Charcoal

64 *Baron Rudolf von Simolin* *1928*
13¼" x 10½"
Charcoal

65 *Portrait of a Girl* *1928*
17¾" x 12"
Charcoal

66 *Lili* *1929*
14" x 10¼"
Charcoal

66a *Mountain Landscape, Bavaria* *1930*
24½" x 19"
Watercolor

67 *Performing Bears* *1932*
20¾" x 14¼"
Watercolor

*68 *Eternity* *1936*
22¼" x 19½"
Watercolor
Lent by Mr. Richard S. Davis, Minneapolis

*69 *Boat Dock on the Riviera* *1938*
27" x 20"
Watercolor

70 *Manon* *1940*
8" x 6¾"
Pen and ink

71 *Tivoli Bar* *c. 1942*
9¾" x 13"
Pen and ink

72 *Head Waiters* *1944*
14⅜" x 8⅞"
Pen and ink

73 *The Iceman* *1944*
13¼" x 5⅛"
Pen and ink
Lent by Mr. John S. Newberry, Jr., Detroit

74 *Boys Playing Indian* *1945*
24¼" x 19⅛"
Watercolor

75 *Mosquito Net* *1945*
20⅛" x 26¾"
Watercolor

76 *Scheveningen* *1945*
20" x 14¾"
Watercolor

*77 *Mirror* *1945*
19½" x 9¼"
Pen and ink and wash

*78 *Profile* 1945
11¼" x 10"
Pen and ink and charcoal

*79 *Café* 1945
17¾" x 11½"
Pen and ink and watercolor

80 *The Mills* 1946
12" x 9½"
Pen and ink

81 *Girl Reading* *c. 1946*
10½" x 12⅝"
Pen and ink

*82 *Jupiter and Jocasta* 1946
12¼" x 18¾"
Pen and ink and watercolor

83 *Study for "The Removal of the Sphinxes"* 1946
11½" x 15"
Pencil and pen and ink

*84 *Father Christmas* *c. 1946*
10" x 14"
Pen and ink
Lent by the City Art Museum of St. Louis

85 *Oriental* 1946
12¾" x 10⅝"
Pen and ink and watercolor

*86 *Winter* 1947
12⅜" x 9¾"
Pen and ink

87 *Aperitif* 1947
15" x 5"
Pen and ink and watercolor

88 *Self Portrait with Quappi* 1947
15½" x 9½"
Pen and ink
Anonymous loan

89 *Study for "Sacrificial Meal"* 1947
19½" x 12"
Pen and ink and watercolor
Lent by Mr. John S. Newberry, Jr., Detroit

90 *Beginning* 1948
19½" x 25½"
Watercolor

91 *Study for "Christ in Limbo"* 1948
12⅞" x 18⅜"
Pencil and pen and ink

PRINTS

92 *The Sermon on the Mount* 1911
Lithograph

93 *Bathsheba* 1911
Lithograph

94 *Seated Woman* 1911
Lithograph

95 *Self-Portrait* 1911
Lithograph

96 *The Crucifixion* 1912
From Series "Dostoevsky's 'Notes from the House of the Dead' "
Lithograph

97 *Ulrikus Street* 1912
Lithograph

*98 *The Night* 1914
Etching

99 *The Declaration of War. (1st state)* 1915
Etching

100 *The Declaration of War. (2nd state)* 1915
Etching

101 *The Smoker* 1916
Etching

102 *Woman on Sofa* 1916
Etching

103 *Happy New Year* 1917
Etching

104 *Resurrection* 1918
From Series "Gesichter"
Etching

105 *The Deposition* 1918
Etching

106 *Landscape with Balloon* 1918
From Series "Gesichter"
Etching

107 *The Yawn* 1918
Etching

108 *Self-Portrait* 1919
From Series "Die Hölle"
Lithograph

109 *Portrait of a Girl* 1919
Lithograph

110 *Portrait of J. B. Neumann* 1919
Etching

111 *Portrait of Reinhard Piper* 1921
Lithograph
Anonymous loan

112 *Tight Rope Walkers* 1921
From Series "Der Jahrmarkt"
Etching

113 *The Tall Man* 1921
From Series "Der Jahrmarkt"
Etching

*114 *Snake Charmer* 1921
From Series "Der Jahrmarkt"
Etching

115 *The Negro* 1921
From Series "Der Jahrmarkt"
Etching

116 *Carrousel* 1921
From Series "Der Jahrmarkt"
Etching

117 *Portrait of Dostoevski* 1921
Etching

118 *Beggars* 1922
Lithograph

119 *Portrait of Frau Loeb and Friend* 1922
Lithograph

120 *Self-Portrait with Bowler Hat* 1922
Etching

*121 *Foyer* 1922
Lithograph

122 *Minette* 1922
Etching

123 *Carnival* 1922
Etching

124 *The Wooden Bridge* 1922
Etching

125 *Mourning* 1923
Etching

126 *The Morgue* 1923
Lithograph

127 *Acrobats* 1923
Lithograph

128 *River Landscape* 1923
Etching

129 *Seduction* 1923
Woodcut

130 *The Streetcar* 1923
Etching

*131 *Weather-vane* 1946
From "Day and Dream"
Lithograph

132 *King and Demagogue* 1946
From "Day and Dream"
Lithograph

BOOKS

Of numerous books illustrated by Max Beckmann, the following are included in the Exhibition:

JOHANNES GUTHMANN, *Eurydike's Wiederkehr*, Berlin, Paul Cassirer, 1909. 9 Lithographs

KASIMIR EDSCHMID, *Die Fürstin*, Weimar, Gustav Kiepenheuer, 1918. 6 Etchings

LILI VON BRAUNBEHRENS, *Stadtnacht*, Munich, R. Piper, 1921. 7 Lithographs

MAX BECKMANN, *Ebbi*, eine Komödie, Vienna, Johannes Presse, 1924. 6 Etchings

DIE APOKALYPSE, Frankfort, Bauersche Giesserei, 1943-44. Lithographs colored by the artist

WORKS IN PUBLIC COLLECTIONS

PAINTINGS

Amsterdam, Holland, Stedelijk Museum	*Double Portrait, oil. 1941*
Ann Arbor, Michigan, Museum of Art, University of Michigan	*Begin the Beguine, oil. 1946*
Basel, Switzerland, Oeffentliche Kunstsammlung	*River Landscape, oil. 1921*
Cambridge, Massachusetts, Germanic Museum, Harvard University	*Self Portrait in Tuxedo, oil. 1927*
Detroit, Michigan, Detroit Institute of Arts	*Still Life with Candlesticks, oil. 1929*
Iowa City, Iowa, State University of Iowa	*Carnival, (triptych), oil. 1943*
New York, Museum of Modern Art	*Departure (triptych), oil. 1932-1935*
	Prodigal Son, 4 gouaches. 1921
	Family Picture, oil. 1920
Paris, France, Musée de Jeu de Paume	*Forest Landscape, oil. 1929*
	Little Fish, oil. 1934
Portland, Oregon, Portland Art Museum	*Two Spanish Ladies, oil. 1939*
St. Louis, Missouri, City Art Musem of St. Louis	*Young Men by the Sea, oil. 1943*
St. Louis, Missouri, Washington University	*Four Men Around a Table, oil. 1943*
Zurich, Switzerland, Kunsthaus	*Portrait of Max Reger, oil. 1917*
	Scheveningen, oil. 1927

DRAWINGS AND PRINTS

are in numerous American public collections, among which are the following: Fogg Museum of Art, Harvard University; Art Institute of Chicago; Detroit Institute of Arts; Museum of Modern Art, New York; New York Public Library; Philadelphia Museum of Art; City Art Museum of St. Louis.

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compiled by *Hannah B. Muller*, Assistant Librarian,

The Museum of Modern Art, New York.

The artist's writings are arranged chronologically according to the date of publication. His portfolios of prints, and books illustrated by him are listed in the same way. Material about Beckmann is arranged alphabetically by the name of the author, or by title, in the case of unsigned articles. Exhibition catalogs are grouped by city, and chronologically under the names of the respective galleries. Some exhibition reviews have been indicated in this section, with cross-references to more critical notices and related material listed under the authors' names in the body of the bibliography. Numerous additional reviews which have been published in newspapers and periodicals, usually at the time of the various exhibitions, have not been included. Items preceded by † have not been accessible to the compiler, and the entries are, therefore, incomplete.

For brevity, the designations *volume* and *page* have not been used in periodical references. Thus, Kunst und Künstler 12:301 1914 means that an article may be found in volume 12, page 301 of that magazine for 1914.

Writings by Beckmann

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2 BRIEFE IM KRIEGE. Gesammelt von Minna Tube, Berlin, Cassirer, 1916, 75pp., illus.

3 FOREWORD. *In* Neumann, J. B., Graphisches Kabinett, Berlin. Max Beckmann, Graphik, 1917.

4 EBBI: KOMÖDIE, Wien, Johannes-Presse, 1924.

5 FOREWORD. *In* Mannheim. Städtische Kunsthalle. Max Beckmann, das gesammelte Werk, 1928.

6 EIN BEKENNTNIS. Der Kreis (Hamburg) 10:80-2 1933.
Written about 1918.

7 ON MY PAINTING, New York, Buchholz Gallery, 1941, 13pp.
Lecture given by Beckmann at the New Burlington Galleries, London, July 1938, entitled *My Theory of Painting*. Excerpts reprinted in Robert Goldwater and Marco Treves. Artists on art, New York, Pantheon Books, 1945, p. 447-8, illus. and in bibl. 91, 106.

Books and Articles on Beckmann

Barr, Alfred H., Jr. See 108.

8 Basler, Adolphe. Beckmann. Kunst und Künstler 29:361 June 1931.
Review of exhibition, Galerie de la Renaissance, Paris.

9 Beckmann, Max. Der verlorene Sohn (5 Aquarelle auf Pergament). J. B. Neumanns Bilderhefte (Berlin) May 1920, plates 1-5.
Reproductions of watercolors.

10 – Vier Lithographien. Der Anbruch (Berlin) 2hft8-9 1920/21.
Reproductions of lithographs.

11 – Strandbild. Licht und Schatten (Munich) 4no21:3 1914.
Reproduction of a drawing.

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80 Westheim, Paul. Beckmann: der wahre Expressionismus. *In* the author's Für und wider: kritische Anmerkungen zur Kunst der Gegenwart, Potsdam, Kiepenheuer, 1923, p. 98-104, illus.

81 Wichert, Fritz. Max Beckmann und Einiges zur Lage der Kunst. Die Form (Berlin) 3:337-47 1928.

82 – Max Beckmann. Kunst und Künstler 29:7-14 October 1930, illus.

83 Wolfradt, Willi. Berliner Ausstellungen: Beckmann. Der Cicerone 16:142 February 1924.
Review of exhibition, Galerie Paul Cassirer, Berlin.

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BASEL

84 **Kunsthalle.** Max Beckmann, 3.-31. August 1930, 16pp., illus.
Lists 121 works. Text signed: W.B.

BERLIN

85† **Flechtheim, Alfred, Galerie.** Ausstellung: Max Beckmann, 1928, 16pp., illus.
Reviewed in Der Cicerone 20: 312-13 May 1928, and in bibl. 28.

86 – Max Beckmann, neue Gemälde und Zeichnungen, 12. bis 31. Januar 1929, 10 pp., illus.
Lists 30 works. Reviewed in Der Cicerone 21:59 Januar 1929, and in bibl. 25.

– For review of exhibition held in 1932, see bibl. 61.

87 **Neumann, J. B., Graphisches Kabinett.** Max Beckmann, Graphik, November 1917, 14pp., illus.
Lists 110 works. Foreword by Beckmann.

88 – Max Beckmann, acht Radierungen, 1918, 8pp., illus.
The original etchings were published in portfolio.
For reviews of other Berlin exhibitions, see bibl. 35 (Berliner Sezession, 1907), bibl. 23 (Cassirer, 1913), bibl. 83 (Cassirer, 1924), and bibl. 76 (Akademie der Bildenden Künste, 1931).

BERN

89 **Kunsthalle.** Ausstellung: Max Beckmann . . . 19. Februar-20. März 1938, 11pp.
Lists 67 works with prices, p. 3-5.

BRUSSELS

90 **Le Centaure, Galerie.** Exposition Max Beckmann du 16 au 28 mai 1931, 2pp.
Lists 21 works.

BUFFALO

91 **Fine Arts Academy. Albright Art Gallery.** Max Beckmann, paintings from 1940 to 1946, March 31-April 30 1947, 4pp., illus.
Lists 13 works. Includes excerpts from bibl. 7.

CHICAGO

92 Arts Club of Chicago. Max Beckmann exhibition, January 2-January 27 1942, 5pp.

Lists 55 works. Reviewed in Time 39:38 January 12 1942, and in Art Digest 16:15 January 15 1942.

FRANKFURT-AM-MAIN

93 Zinglers Kabinett. Ausstellung Max Beckmann: neue Arbeiten. In Gemeinschaft mit J. B. Neumann, Berlin, April 1922, 3pp.

Lists 41 works.

For review of another Frankfurt-am-Main exhibition, see bibl. 63 (1919).

HAMBURG

For speech at opening of exhibition (1933) see bibl. 75.

MANNHEIM

94 Städtische Kunsthalle. Max Beckmann: das gesammelte Werk, Gemälde, Graphik, Handzeichnungen aus den Jahren 1905 bis 1927. Vom 19. Februar bis 1. April 1928, 32pp., illus.

Lists 272 works. Foreword by Beckmann. Text by G. F. Hartlaub. Reviewed in bibl. 16.

HANNOVER

95 Kestner Gesellschaft. Max Beckmann: Gemälde und Graphik 1906 bis 1930. 15. Januar bis 8. Februar 1931, 7pp., illus.

Lists more than 40 works. Text by Bier. Includes biographical and bibliographical note.

LONDON

96 New Burlington Galleries. Exhibition of twentieth century German art, July 1938, 52pp.

Lists 7 works by Beckmann, p. 10. For Beckmann's address at opening, see bibl. 7.

MUNICH

97† Graphisches Kabinett, Günther Franke. Max Beckmann: Gemälde aus den Jahren 1920-1928. Katalog der 50. Ausstellung. 1928.

Text by Wilhelm Hausenstein, reprinted in bibl. 32. Reviewed in Der Cicerone 20:639-40 October 1928, and in bibl. 53.

98 — Arbeits-Stadien in Max Beckmanns graphischem Schaffen. Ende Februar bis Ende März 1930, 4pp., illus.

99 —Max-Beckmann Ausstellung, Juli 1930, 4pp., illus.
Lists 35 works. Text by Günther Franke.

100 — Max Beckmann, Juni-August 1946, 6pp.
Lists 113 works. Includes excerpt from bibl. 2. For opening speech, see bibl. 34.

NEW YORK

101 **Buchholz Gallery, Curt Valentin.** Exhibition of recent paintings by Max Beckmann, January 11-February 8 1938, 4pp., illus.
Lists 26 works. Reviewed in Art News 36:18, 28 January 22 1938, and in bibl. 41.

102 — Max Beckmann, recent paintings, February 21 to March 18 1939, 3pp.
Lists 13 works. Reviewed in Art News 37:16 March 11 1939.

103 —Paintings, 1936-1939, January 3rd through 27th 1940, folder, illus.
Lists 17 works. Reviewed in Art News 38:12 January 6 1940 in Art Digest 14:15 January 1 1940, and in bibl. 42.

104 —Paintings by Max Beckmann, April 28-May 17 1941, 1p.
Lists 30 works. Reviewed in Art News 40:26 May 15 1941, and in Art Digest 15:16 May 1 1941.

105 — Beckmann: his recent work from 1939 to 1945, April 23-May 18 1946, 10pp., illus.
Lists 23 works. Text by Georg Swarzenski. Reviewed in Art News 45:46, 57 May 1946, in Art Digest 20:13 May 1946, in Time 47:64 May 6 1946, in Newsweek 27:92 May 6 1946, and in bibl. 27.

106 — The actors by Beckmann. November 19-December 7 1946, 9pp., illus.
Lists 30 works. Includes excerpts from bibl. 7. Reviewed in Art News 45:42 December 1946, in Art Digest 21:7 December 1946.

107 — Beckmann, November 17-December 6 1947, 7pp., illus.
Lists 18 works. Text by James Thrall Soby. Reviewed in Art News 46:35 November 1947, and in Art Digest 22:17 December 1 1947.

108 **Museum of Modern Art.** German painting and sculpture, ed. by Alfred H. Barr, Jr., March 13-April 26 1931, p. 12, 20, illus.
Lists 8 works by Beckmann.

Neumann, J. B., New Art Circle. For exhibition (1931) see bibl. 39, 48, 51.

PARIS

109 **Galerie De La Renaissance.** Max Beckmann, exposition du 16 mars au 1 mai 1931, 6pp., illus.
Lists 45 works. Text by Waldemar George. Reviewed in Art News 29:20 April 25 1931, and in bibl. 8, 22, 73.

PHILADELPHIA

110 Philadelphia Art Alliance. Max Beckmann, oils, January 28 to February 23 1947, 4pp., illus.
Lists 15 works.

ZURICH

111 Kunsthaus. Max Beckmann, 6. September-5. Oktober 1930, 23pp.
Lists 221 works.

Portfolios and Illustrated Books

112 Die Hölle. Zehn Originallithographien, Berlin, Graphisches Kabinett J. B. Neumann, 1919.
Also published in small facsimile edition.

113 — Gesichte: Original Radierungen von Max Beckmann. Einleitung von J. Meier-Graefe, München, Marées Gesellschaft, R. Piper & Co., 1919, 11pp., 19 plates. (13. Druck der Marées Gesellschaft).
An extract from the foreword is reprinted in Hans Theodor Joel, ed. Das graphische Jahrbuch, Darmstadt, Lang, n.d., p. 22-7, illus.

114 Der Jahrmarkt, 10 Original-Radierungen, München, Marées Gesellschaft, R. Piper & Co., 1922, 4pp., 10 plates. (Drucke der Marées Gesellschaft. 36).

115† Berlin 1922: zehn Originallithographien, Berlin, Graphisches Kabinett, J. B. Neumann, 1922.

116 Day & Dream: XV lithographs by Max Beckmann, New York, Curt Valentin, 1946, 4pp., 15 plates.

117 Guthmann, Johannes. Eurydikes Wiederkehr: Steinzeichnungen von Max Beckmann, Berlin, Cassirer, 1909, 78pp., 9 plates. (Publikation der Pan-Presse).

118† Dostoievski, F. M. Aus einem Totenhaus, Berlin, Piper, 1913?

119 Edschmid, Kasimir. Die Fürstin, mit sechs Radierungen von Max Beckmann, Weimar, Kiepenheuer, 1918, 81pp., 6 plates.

120 Braunbehrens, Lili Von. Stadtnacht, sieben Lithographien von Max Beckmann, zu Gedichten von Lili von Braunbehrens, München, R. Piper, 1921, 47 pp., 7 plates.

121† Brentano. Fanfarlieschen, 1922.

122 Beckmann, Max. Ebbi: Komödie, Wien, Johannes-Presse, 1924, 46pp., 6 plates.
Etchings by Beckmann.

123 Lackner, Stephan. Der Mensch ist kein Haustier: Drama, mit sieben Originallithographien von Max Beckmann, Paris, Editions Cosmopolites, 1937, 11pp., 7 plates.

124† Die Apokalypse. Frankfurt a. M. Bauersche Presse, 1943.

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